

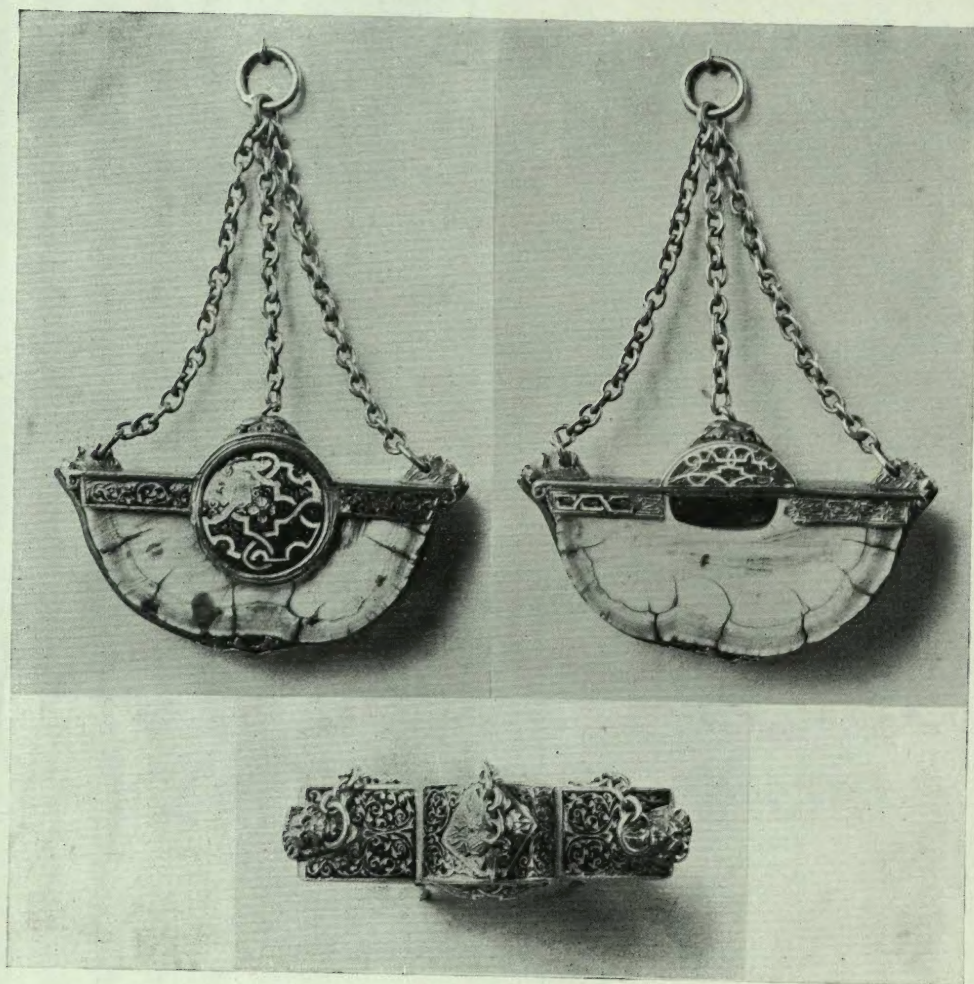
VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR

1917

ILLUSTRATED

LONDON : PUBLISHED UNDER THE AUTHORITY  
OF HIS MAJESTY'S STATIONERY OFFICE, 1920



THE DANNY JEWEL. Pendant formed of a section of a narwhal's tusk set in enamelled gold. English; about 1560. See p. 41

BRYAN BEQUEST

*Frontispiece*]



## PREFATORY NOTE

**I**T is a source of great satisfaction that the flow of gifts, to which I was glad to draw attention in the Prefatory Note of the recent Review of Principal Acquisitions in 1916, continued steadily throughout the year 1917 also; and I take this opportunity of expressing our most sincere thanks to the numerous friends of the Museum who so generously continued their very valuable help for yet another year of the war.

Special attention may here be drawn to the bequest by the late Mr. A. E. Seawell, comprising a number of interesting examples of Chinese and other porcelain and pottery. To the account given on pp. 27 and 28 below, it may be added that this bequest was made free of any hampering condition, and that it was consequently possible (with the concurrence of the testator's sister) to transfer some of the specimens to the collections set apart for loan to Provincial Museums and Schools of Art. The provision of works of art for those collections is one of the great problems which the Museum has to face, for while the demand tends increasingly to exceed the supply, the funds available for making purchases are very small. The needs of the local museums and schools become more pressing every year, and it cannot be too often stated that an object of which the type is already represented in the Museum may nevertheless prove a very acceptable and useful gift. It may either be included in "Circulation," if the donor has no objection to such a disposal of his gift, or may set free an object already in the permanent collection for transfer to that Department. It will be understood that gifts or bequests in circulation bear the donor's or testator's name on the label like those retained in the main collections.

CECIL H. SMITH.

VICTORIA AND ALBERT MUSEUM.

*August 1920.*





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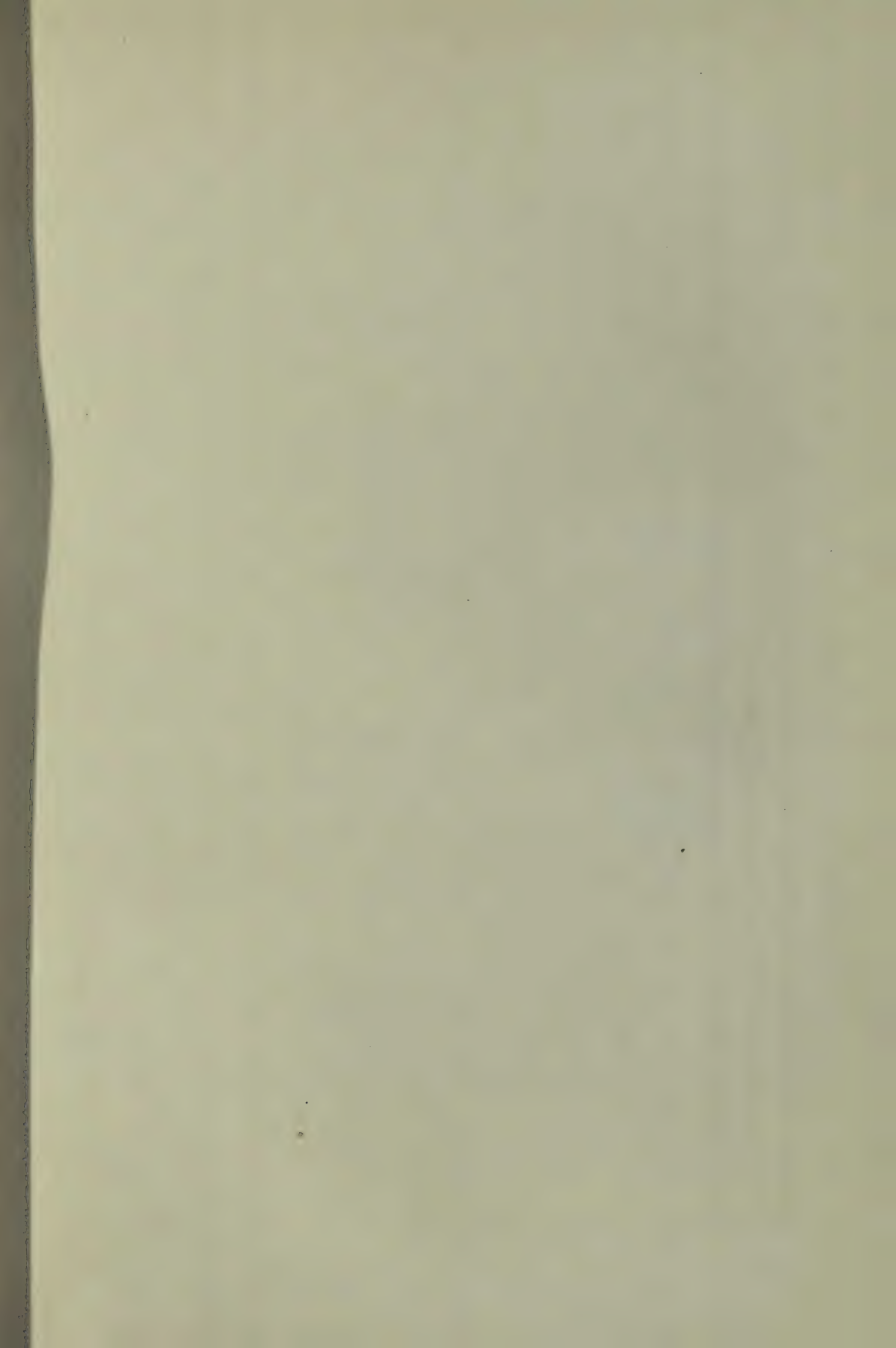
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## NOTE

THE accounts of the principal acquisitions during 1917 appearing in the following pages have been written by the Officers of the various Departments concerned.

As a general rule, new acquisitions of small size are exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has, in consequence of its size, been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the Departments of Textiles and Woodwork, notice-boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition: in the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions on the landing outside *Room 62*.

It will be understood that the material for this Review was compiled early in the year 1918. The printing was suspended in consequence of the war.

C. H. S.

VICTORIA AND ALBERT MUSEUM.

*August 1920.*



## I. DEPARTMENT OF ARCHITECTURE AND SCULPTURE

**A**LTHOUGH the acquisitions in the Department of Architecture and Sculpture were not as numerous in 1917 as in former years, yet some of them, notably the large figure of the Chinese war-god Kuan-ti, are important additions to the collections. The majority of the pieces came from two collections—that of the late Henry Wallis, presented by Mr. Harold Wallis, and that bequeathed by Mr. H. L. Florence. Towards the close of the year a small loan collection of works by Auguste Rodin was added to the examples of that artist's work given by him in 1914.

### (1) GIFTS

A number of small pieces of Egyptian and Classical work from the collection of the well-known collector Henry Wallis were given by his son, Mr. Harold Wallis, who also lent some important specimens from the same source (p. 73). The examples of Egyptian work include two of pre-dynastic date—a bird and a circular loom-weight, both cut in granite—and a small bone lotus column, which may perhaps have been intended for a *kohl*-pot or possibly the handle of a mirror, of later date. The Græco-Egyptian period is represented by two small dishes in steatite<sup>1</sup>; one of these is carved on the outside with a charming design of vine leaves and bunches of grapes (FIG. 1 on p. 2), and on the inside with half-length figures in relief of the deities Isis, Serapis, and Harpocrates. Similar examples are in the Cairo Museum.<sup>2</sup> To this period belong also a steatite *kohl*-pot in the form of a seated monkey holding a cylinder—a not uncommon

<sup>1</sup> Steatite, or soapstone, was largely used in Egypt during the later dynasties and in the Coptic period for small objects of all kinds. Owing to its resistance to fusion it could be enamelled, and from it moulds for the casting of small pieces of jewellery were easily cut.

<sup>2</sup> See the Catalogue of Stonecarvings in the Museum of Egyptian Antiquities at Cairo, Nos. 18754 to 18757.

type—a little relief of Harpocrates, carved in the same soft material, and an interesting ivory statuette of a seated boy struggling with a goose (FIG. 2 on p. 3), which bears a close resemblance to the silver figure of that subject in the British Museum. Archaic Greek work is shown by two terracotta male heads which still retain some of their original colour, and the later periods by terracotta heads of Venus and Apollo, and four female masks from a vase, also in terra-

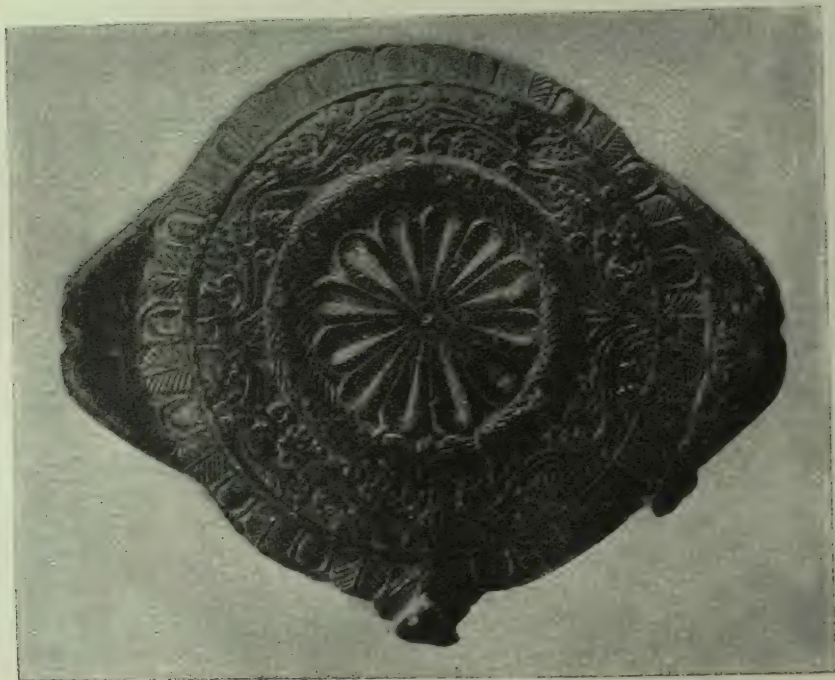


FIG. 1 (*see p. 1.*)

cotta. Among the objects of European workmanship, the most important is the dated oak relief of the Holy Trinity, presented by Mr. E. Peter Jones, through the National Art-Collections Fund. This interesting relief, which still retains a great part of its original colouring and gilding, was exhibited at the Society of Antiquaries<sup>1</sup> by Mr. Clifford Smith, who considered it to be of English origin under Flemish influence. The date 1553—the year in which

<sup>1</sup> Proceedings of the Society of Antiquaries, 2 S., XXIX., pp. 214-217, 1917.



Edward VI. died and Mary came to the throne—and a certain similarity the group has to the earlier alabaster “tables,” make the English ascription a tempting one, but closer inspection makes it more likely that the relief is German.

Major Kenneth Dingwall, D.S.O., gave a small terracotta relief of the Adoration of the Magi, which is probably South German work of the second half of the fifteenth century.

Mr. Frank Green gave a curious wood-carving after Hogarth's picture “The Chorus,” which that artist painted in 1732. The relief, which is said to be by a York man, is certainly not of eighteenth-century work; possibly it may have been executed about the time when the painting was engraved by Cruikshank (1831), a view which is strengthened by the style of the original frame into which the work is fastened. Among the modern works of art may be mentioned a bronze copy of the plaquette by the late Edouard Lanteri of Richard Phené Spiers, which, together with the four steel dies from which the plaquette was struck, was given by Mr. W. L. Spiers. Modern French art is represented by the plaquettes of



FIG. 2 (*see p. 2*)

Princess Hélène Bibesco, with an interesting reverse showing a grand piano, and Prince Emmanuel Bibesco, by Chaplain, given by an anonymous donor. These two works, executed in 1893 and 1891 respectively, are justly considered as among the artist's finest productions.

Mr. T. C. Sandeman gave a large lacquered wood figure of the Chinese war-god Kuan-ti, of seventeenth or eighteenth century date (PLATE 1). As is usual in works of this class, the figure is hollow and the wood is covered with canvas, the lacquer—mainly gold, with touches of red, black, and a deep indigo colour—being laid on top.

The lacquered throne on which he is seated is in the form of a Chinese table with fretted brackets, the colouring being red painted with a diaper pattern in gold. The god is represented seated and wearing armour, and in the head are holes in which originally hair was fixed for his long beard and whiskers. With the figure came a group of small objects said to have been found inside it. These comprise two



FIG 3 (see p. 5.)

block-printed Buddhist *sūtra* connected with Kuan-yin and Kuan-ti, dated 1639 and 1656, a piece of gold foil, a block of silver, a seed pearl, talc, and various vegetable substances.<sup>1</sup>

<sup>1</sup>Dr. Rendle, of the Natural History Museum, has kindly inspected these and identified them as: Aromatic rhizome of gin-seng (*Alpinia*), beans of *Dolichos Lablab* (a widely cultivated food-plant), a corm (species unknown), rice grains, piece of gum-resin, pieces of stem of a tree-fern, and a quantity of small flowers (unidentified).





KUAN-TI. Figure in lacquered wood. Chinese; seventeenth or eighteenth century. *See p. 3*

PRESENTED BY T. C. SANDEMAN, ESQ





Two examples of Japanese art of the eighteenth century were given by Mr. Clifford Smith. They are figures carved in relief in pine, with the background cut away, of two sainted Buddhist priests in attitude of prayer (FIG. 3 on p. 4). Originally they probably formed part of a *mandara*, a sacred carved picture, being the supporters of a figure of the Buddha or a Bôdhisat. In this case the figures are not lacquered, but the colour is laid on a coat of gesso.

## (2) BEQUESTS

NINETEEN objects came to the Department as part of the Henry L. Florence Bequest. The earliest in point of date is a small ivory carving, formerly in the Trapnell collection, of Saint Apollonia holding her tooth in the pincers and Saint Veronica holding the sudarium—a charming piece of French work of the fourteenth century. A statuette of Architecture (FIG. 4) illustrates a recognised group of bronzes which are now considered to be probably Venetian work of the second half of the sixteenth century. As seems usual with bronzes of this style, the surface has been filed after the casting and the file marks left, probably to form a key for the dark-brown varnish.<sup>1</sup> Two Neapolitan carvings in coral, one of St. Michael overcoming Satan and the other of the Assumption of the Virgin, are of a class previously unrepresented in the collections. They date from early in the eighteenth century, and the latter is



FIG. 4.

<sup>1</sup> Compare the larger bronze statuette of Venus lent by Mr. Robert E. Brandt (p. 73).

interesting as being in its original silver frame with the Naples hall-mark. Of the same period is an urn and cover carved in ivory. A marble bust of a girl dates from the eighteenth century, and is probably of French workmanship. The Bequest contains also a good specimen of Christoph Adolfzoon's medal of 1667 commemorating the Peace of Breda, and two small modern bronzes, an Angel with a dead Child, by Jules Dalou, and a figure of a cat, by Steinlen.

Lady Zouche bequeathed a triptych in boxwood, stained brown, which is interesting as being a typical forgery of about the middle of the nineteenth century in the style of French ivories of the fourteenth.



## II. DEPARTMENT OF CERAMICS

**I**N spite of the continued suspension of the Museum purchasing grant, the development of the Department was steadily maintained in many directions. The accession of objects by bequest was unusually large. In addition to a gift derived from a bequest to the National Art-Collections Fund and a purchase out of the funds of the Murray Bequest, five direct bequests resulted in acquisitions by the Department. It is also gratifying to record that, although the withdrawal, necessitated by war conditions, of all the more important exhibits might have been expected to bring about a lessening of public interest, the welfare of the Department has engaged the attention of a number of past friends and of many whose names appear for the first time on the list of donors.

### (I) GIFTS

SEVERAL additions of great interest have been made by gifts to the section of Chinese pottery. The earliest in date is a series of figures of soft buff earthenware, found in tombs of the T'ang dynasty (618-906 A.D.). At that period, as is well known, the earlier practice of sacrificing living victims as companions for the souls of dead persons of distinction had given place to the use of substitutes modelled in clay or other materials. The Museum collection, hitherto somewhat deficient in this class of objects, has now received some fine examples by gift from the National Art-Collections Fund, selected from a bequest to the fund by the late Mr. W. W. Simpson, of Winkley, Lancs. Of these, three are standing figures of ladies, noteworthy for the fine preservation of the coloured patterns on their dress painted in red, bright bluish-green and black. Being applied direct to the biscuit surface and devoid of any protective glaze, such painting has in the majority of cases disappeared with age, leaving little or no trace. These ladies wear a curious large

black head-dress rising on one side to a tall crest, a simple high-waisted robe confined by a broad girdle (upon which, in one of the figures, a leaf pattern remains), and a scarf thrown over the shoulders and hanging gracefully over the forearm on either side—a mode curiously suggestive of the prevailing English fashion of late Georgian days (FIG. 5).

The remaining figures are a dromedary, two saddled horses, and



FIG. 5.

a third, distinguished by its covering of thin greenish-yellow glaze, with mounted rider. The last-named, showing remarkable fidelity of observation in the pose, is also a valuable document in the history of costume. The horseman is clad in a skirted coat or robe with long sleeves extended so as to hang down from the wrists and a short cloak or tippet clasped in front of the chest ; he wears



also a flat-topped bonnet with a veil falling from the back in the manner of a puggaree. The larger of the two riderless horses is perhaps the finest in modelling of all seven figures (PLATE 2). A long saddle-cloth droops down on both sides from beneath the saddle and stirrups ; under the chin is an ornamented ball or tassel attached to the head harness, whilst the breeching is adorned with a row of pendants, separately applied from small moulds. These pendants bear in relief the characteristic palmettes of the T'ang dynasty, in which Hellenistic traditions are clearly apparent.

From the same source the Museum has received a porcelain bottle with neck cut down, but valuable on account of the *sang-de-bœuf* glaze. This glaze, deep crimson in tone, runs down at the foot in waves of dark wine-coloured hue, which marks the bottle as an example of the true *Lang yao*, produced in the Imperial kilns of



FIG. 6 (*see p. 10.*)

Ching-tê-chên at the instance of the Viceroy, Lang T'ing-tso, in the earlier years of the reign of K'ang Hsi (1662-1722). Roughly contemporary with this bottle, but of Japanese origin, is a bowl of the school of Kakiyemon, painted with the charming restraint which characterises the earlier wares of this class. Inside the bowl a brace

of pheasants beside a clump of bamboo, and on the outside a repeated design of phoenixes amongst clouds and branches of flowering *Paulownia*, in red, lavender-blue, clear light green, black and brown with gilding, are distributed with faultless understanding of the right use of enamelling as an enhancement to the purity of white porcelain.

A barrel-shaped wine-pot, the gift of Mr. Oscar Raphael (FIG. 6 on p. 9), with short spout and three small loops for suspension springing from the shoulder round a funnel-formed neck, belongs to a class of ware considered to date from the period of the Sung dynasty (960-1279) of which the precise place of origin is difficult to determine. The glaze which covers it, of a lustrous chestnut brown of singular beauty showing flecks of deep black at salient points where its downward flow has been hindered, denotes its relationship to the "hare's-fur" or "partridge" cups of the province of Fuchien, and to the later "dead-leaf brown" glazes. The body, however, is lighter in tone and smoother than that of the Fuchien ware; and were it not for the fact that the wine-pot was acquired from a large collection of pottery found in Corea, one would be inclined to associate it with certain pieces which are assigned to the province of Honan. The vessel may, of course, be one of the numerous importations from China to Corea, but an indigenous Corean origin is not impossible, as there is some evidence to show that analogous glazes were also probably produced in the peninsula.

A bowl of coarse porcelain was purchased from the same source for gift to the Museum by Mr. Vernon Wethered.<sup>1</sup> The rough but effective treatment of the river-scene, bird, and flower designs with which the bowl is painted, is no less distinct than the tones of the pigments, iron-red, two different greens and yellow, from those of the generality of contemporary late Ming Chinese porcelain. The heavy paste and the opaque grey glaze, recalling the colour of "mutton-fat" jade, are also peculiar characteristics.

Four specimens of Chinese porcelain were presented by Mr. Percival V. David. One of these, a small long-necked bottle with incised design of trellis-work and waves under a celadon glaze of greyish-blue tone, evidently belongs to the same period as a pair

<sup>1</sup> It is again uncertain whether we have here a specimen of Corean porcelain, or an importation made, as some authorities consider, in the south of China.





FIGURE OF A HORSE, earthenware. Chinese ; T'ang dynasty (618-906 A.D.)  
*See p. 9*

PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND FROM THE W. W. SIMPSON  
BEQUEST



LUSTRED EARTHENWARE DISH. Persian : thirteenth century.

PRESENTED BY L. M. LOWENSTEIN, ESQ.



of inscribed vases of similar character of the year 1547, received on loan during the year from Mr. Edward Hart (*cf.* p. 77). Another interesting piece is an octagonal saucer with celadon-green glaze reserved in the midst of which are applied reliefs of Buddhist emblems left in biscuit and fired to a lustrous brown. The type originated in the Sung dynasty, but the present example must be regarded as a clever reproduction of later times, probably of the eighteenth century.

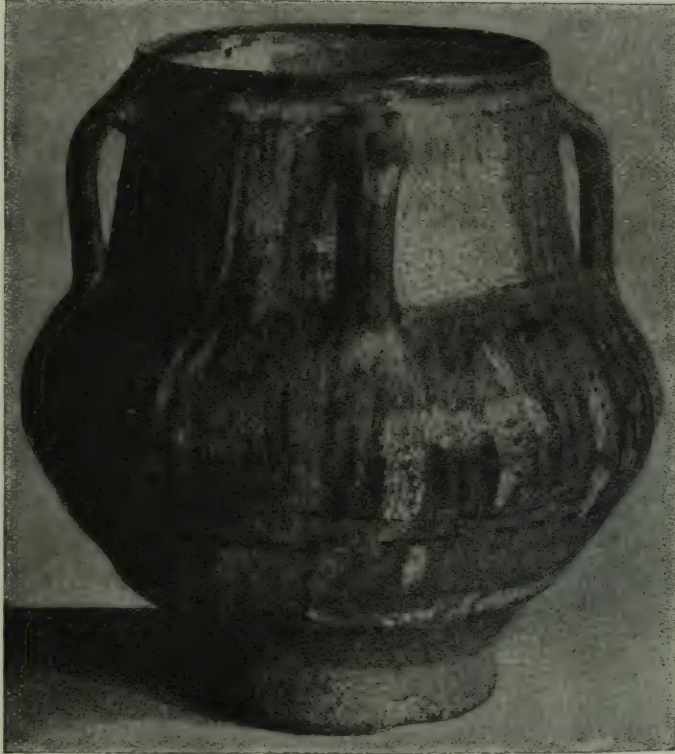


FIG 7.

Two examples of Persian pottery of the thirteenth century have been added to the Near Eastern section. The first, a lustred dish (PLATE 3), was purchased for gift to the Museum by Mr. L. M. Lowenstein from a collection brought during the year direct from Persia.

It was found in excavations at Khar, a short distance east of Tehran. The decoration on the upper side, in a brownish lustre pigment, is composed of four squatting figures in medallions surrounding a central palmette, with simulated Arabic inscriptions on the rim; the under side of the rim is covered with a brilliant blue glaze. The second Persian specimen was received through the National Art-Collections Fund from the collection of the late Mr. W. W. Simpson, to which reference has already been made. It is a jar (FIG. 7)

with four loops for suspension, in a greyish-white earthenware of a type found in excavations at Sultanabad, with painted decoration in cobalt-blue and greenish-black, in this instance a simple design of vertical stripes and rows of dots which accentuate the dignified beauty of the form of the jar.

Some account may be given here of a large collection of fragments of pottery and glass which belonged to the late Mr. Henry



FIG. 8 (*see p. 13.*)

Wallis, and was given to the Museum by his son, Mr. Harold Wallis. The collection was formed in the course of many years of travelling in Italy and the Eastern Mediterranean by the late owner, who bore witness in his writings to the value of such potsherds to stu-

dents of the history of art and technique alike, as representing classes of pottery of which very few specimens have survived intact to the present day. Many of these fragments figure amongst the drawings made by Mr. Wallis to illustrate the series of monographs on Italian maiolica and its Near Eastern precursors which earned for their author an acknowledged position as one of the leading authorities in this department of ceramic history. Of the Near Eastern examples,





FRAGMENTS OF POTTERY. From El Fostât, Cairo. *See* p. 13  
PRESENTED BY HAROLD WALLIS, ESQ.





the greater number come from the rubbish heaps of El Fostât, on the southern outskirts of Cairo. They include representatives of the numerous types of ware, both indigenous and imported, which are there to be found, but the series is chiefly remarkable on account of the stamp of high artistic beauty by which most of the pieces are



FIG. 9 (*see p. 14*)

characterised, whether the motives of design be flowers and foliage, geometrical figures, Arabic inscriptions, animal forms, or, as in a few rare instances, the human figure (PLATE 4 and FIG. 8 on p. 12).

Amongst the Italian maiolica fragments in the gift are some which are of interest from the sites on which they were found, such as a cup from Ravenna with a capital M in manganese brown, dating probably from about 1400, and several "wasters" from the sites of kilns at Faenza. Others are distinguished by their great beauty of

drawing, such as a fragment of Deruta ware with a lady's bust delicately outlined in blue, and the middle of a dish of *sgraffiato* ware also bearing the profile head of a lady in a medallion (FIG. 9 on p. 13). A piece of great rarity is the base of a bowl with a representation of a kneeling figure in the act of being crowned by another in a long robe beneath a Gothic *baldacchino* (FIG. 10). The design is in raised outline picked out in blue and reddish lustre; on the

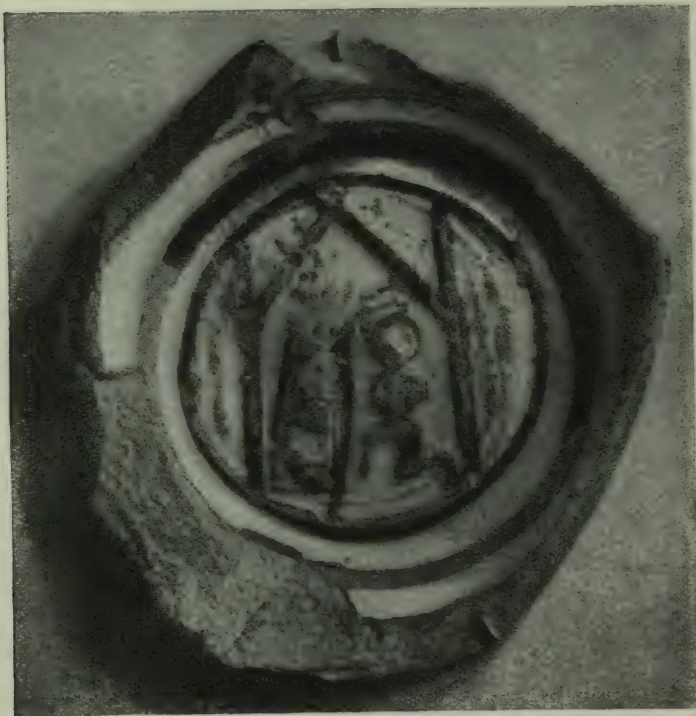


FIG 10.

back of the fragment is a mark of uncertain significance, perhaps CD in monogram. Mr. Wallis's gift includes also several fragments and small pieces of ancient Egyptian blue-glazed ware and Roman glass.

The nature of the wares made in early times at Paterna, near Valencia, in the neighbourhood of the potteries which later produced the His-

pano-Moresque lusted ware of the fifteenth century, is illustrated by a bowl found on the site and presented by Captain C. D. Williams. Inside it is a coiled device or symbol of uncertain significance within a panelled border, roughly painted in manganese-purple and green over a ground of dull creamy white enamel.

Little has hitherto been recorded about the small "delft" ware pottery carried on by Nathanael Ireson at Wincanton in Somersetshire, and opinions have differed as to the precise nature of his



productions. Uncertainty has now been removed by excavations conducted during the winter of 1916-17 on the site of the kilns under the supervision of Mr. William Pountney, whose previous investigations on similar sites at Bristol and Brislington had yielded important results. The Wincanton pottery proves to have been in existence from 1731 until 1750 or a little later, and a representative series of "wasters" and potsherds found by Mr. Pountney and presented by him to the Museum will help in future to distinguish its ware from those of other English factories of tin-enamelled earthenware. The ware shows a variety of ground colours, including, besides the usual white, a pale pink, approximating to the *rose Pompadour* of Sèvres, not known to occur in any other "delft" and produced, it would seem, by mixing manganese with the bath of tin enamel in which the biscuit was dipped. A "powdered" blue or purple was obtained by spraying these colours upon the white surface, reserved panels, in which designs were afterwards painted, being produced by keeping portions of the ground covered up during the spraying process. Designs were also sometimes painted in blue and purple, directly upon the "powdered" blue or purple ground; a few examples have been found of white decoration effected by scratching through the powdered colour to the white enamel beneath. Lastly, a sponge was occasionally used as a rough means of applying the colour. Such painted decoration as is found is generally borrowed from Chinese porcelain, consisting of formal flowers, or garden-scenes with rocks or railings. Amongst shapes of vessels, the most interesting are bowls, perhaps used as bleeding-cups, with horizontal shell handles, and a baluster stem suggesting the *tazza* form of fruit-dish.

The existence of an extinct pottery, of which hitherto it would seem no record has been published, was disclosed during the year by the felling of a wood at Whitney-on-the-Wye, Herefordshire. The disturbance of the soil brought to light quantities of wasters and fragments, for samples of which the Museum has to thank the kindness of Miss J. B. Dew. The correctness of a local tradition by which the spot was known as "the Kiln Ground" is thus confirmed beyond doubt. The ware found is of two kinds: the first is a dark red stoneware, fired to great hardness, with or without a

dark manganese-brown glaze, used for pitchers and "tygs" with several handles and other drinking-vessels of the forms prevalent in the sixteenth and seventeenth centuries. The second class of ware, used for dishes and bowls, has a softer red body on which are trailed as decoration wavy or comb-like patterns in white slip under a



FIG 11.

yellow glaze. A fragment in private possession, from the same site, has a well-formed *fleur-de-lys* moulded in relief. The first class is akin to the so-called Cistercian ware supposed to have been made at the abbeys of that order. There is, however, no trace of any monastic establishment at Whitney. The sixteenth century may be regarded as the probable date at which the pottery was being worked.

As in former years, Lieut. Colonel Kenneth Dingwall, D.S.O., has materi-

ally helped the Department to fill up deficiencies, at the same time contributing many pieces of minor importance, but valuable as data for a critical study of ceramic history. Amongst his gifts of porcelain are a group and two busts from the Fürstenberg factory. The former (FIG. 11), representing Hercules with Omphale and Cupid, in glazed plain white porcelain, has an



interesting history.<sup>1</sup> The original model, recorded as No. 277 (the number incised under the base of the present specimen) and described as "Hercules, Venus et Cupido" in a MS. inventory in the possession of the Fürstenberg factory, was the work of Anton Carl Luplau, by whom it was copied in 1773 from an ivory carving, at that time in the Ducal Museum at Brunswick. The ivory, removed from Brunswick in 1806 and now no longer traceable, was one of four closely similar versions of the subject by Balthasar Permoser, one of the most remarkable German masters of *Kleinsculptur* of the baroque period, who worked chiefly at Dresden, where he died in 1732. Besides the model number the porcelain group bears the factory mark *F*, both incised and in blue, and an incised *J*, the initial of one of three workmen named Jörgens, the "*Former*" who shaped the group from the moulds—not to be confused with the modeller (*Poussierer*) who made the original model for them. The Fürstenberg busts, representing Diogenes and Perseus, are characteristic examples, in large and small size, of the series of classical heads in biscuit porcelain which were a speciality of the factory. The latter was the work of a French modeller, Desoches; the former does not appear to be recorded in the inventory of the factory.

Two figures of children as Spring and Summer, in plain white porcelain without mark, also bought for the Museum by Colonel Dingwall, were found to be companions, forming a set of the seasons, to two others which belong to a collection of French porcelain (as such they were hitherto erroneously classed) presented by the late Mr. J. H. Fitzhenry in 1909. In the modelling, however, particularly in the chubby treatment of cheeks and limbs, the hand can be recognised of an anonymous artist who produced many of the earlier figures made at Chelsea, as, for instance, the Leda group in the Schreiber Collection; paste, glaze, and other technical points confirm the attribution to this factory.

Colonel Dingwall presented also, amongst other specimens of porcelain, a Tournay cup and saucer of the best period, with beautiful painting of exotic birds in brilliant colours, and two interesting examples of hard-paste Parisian porcelain—a cup made by Charles

<sup>1</sup> Fully discussed in the *Burlington Magazine*, Vol. XXX., 1917, p. 168, *Porcelain Figures after Balthasar Permoser*.

Potter at the rue de Crussol factory, and a plate from that of La Courtille, both painted in England with landscapes, inscribed respectively, "*Near Eyam, Derby<sup>sh</sup>*" and "*A Veiw (sic) in Hardwick Park, Derby<sup>sh</sup>*" It seems probable that the decoration of these pieces was executed in the establishments carried on by William Billingsley at Mansfield and Torksey successively between 1801 and 1808, after he

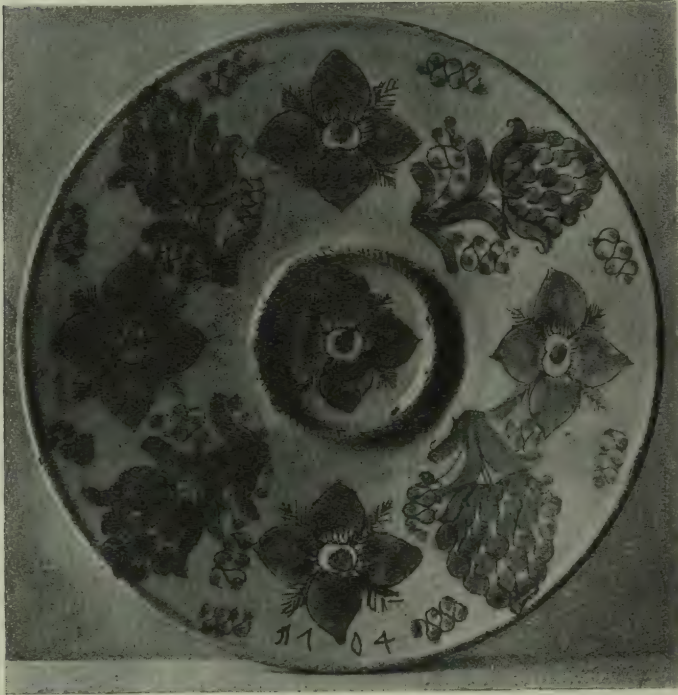


FIG. 12 (*see p. 19*).

presented by the same donor may be mentioned as of special interest a plate of enamelled earthenware, or "delft." The first half of the seventeenth century may safely be fixed as its date, but less certainty is possible with regard to its provenance. It was acquired in England by the collector of whom Colonel Dingwall purchased it; but close parallels to its decoration may be found amongst fragmentary wares in the Nederlandsch Museum, Amsterdam, and in the Museum van Oudheden at Rotterdam found in excavations at Delft and Rotterdam

gave up his connection with the factory founded by his instrumentality at Pinxton. A collection of wasters and unfinished pieces found on the site of the last-named works, also given by Colonel Dingwall, will be of use as an aid in the difficult task of distinguishing Pinxton from other contemporary porcelain.

Amongst several specimens of earthenware pre-



respectively.<sup>1</sup> The design, painted in blue, orange-red and bright yellow, consists of a symmetrical arrangement in four compartments of curved strokes within a band of chevrons. A remarkable point is that the edge shows the blue dashes which are a familiar feature of the chargers with royal portraits and other figure-subjects made from about 1750 onwards at Brislington, near Bristol, and possibly elsewhere in England. The back of the plate, as usual with the earlier maiolica or delft wares of Holland and England alike, has no tin enamel, being covered with a simple lead glaze, in this instance of a pale greenish-yellow tone over the soft buff-coloured paste.

Another dish of enamelled earthenware, given by Mr. Vernon Wethered, may here be discussed (FIG. 12 on p. 18). It has in the centre a projecting ring or socket, drilled with holes, as if to receive a flagon or drinking-vessel. The extremely decorative design, painted in washes of a transparent cucumber-green, unusual in pottery of faïence class, within manganese-purple outlines, consists of large, formal four-petalled flowers alternating with motives resembling a cone



FIG. 13 (see p. 20.)

<sup>1</sup> See *Oud-Holland*, Vol. XXVII., 1909, p. 133, article by A. Pit, *Oude Noord-Nederlandsche Majolika*, Fig 3, and A. Hoynck van Papendrecht, *Het oude Noord Nederlandsche Majolika in het Museum van Oudheden te Rotterdam*, passim. Compare also *Burlington Magazine*, Vol. XXXIII., p. 116.

or a bunch of grapes; amongst them the date 1704 is introduced. It seems probable that the dish was made in one of the lands of the Austro-Hungarian monarchy, perhaps Moravia or Transylvania.<sup>1</sup>

A representative of a type of German stoneware hitherto wanting in the Museum has now been supplied by the generosity of Mr. H. B. Tait, F.R.C.S. His gift, a tankard with pewter cover, on which is the date 1775 (FIG. 13 on p. 19), is a specimen of the light-brown stoneware of Saxony, hitherto unrepresented in the Museum, showing a slight covering only of salt glaze, but remarkable for its very distinctive decoration of applied studs and bosses of white slip in high relief. These studs are closely set in groups and rows so as to form various patterns—in this case the Sacred Monogram within a crowned heart flanked by flowers—in much the same way as on certain wares made by the ancient potters of the Northern provinces of the Roman Empire. The exact locality in which this type of ware was made is uncertain; by some authorities it is stated to have been Altenburg.

Several pieces of Italian eighteenth-century porcelain were presented, with other objects, by Mr. Montagu Yeats Brown, C.M.G. Amongst them is an early example from the factory founded by the Marchese Ginori at Doccia, near Florence—a cup and saucer with figure decoration within baroque scrollwork panels.<sup>2</sup> Another accession to the Italian porcelain is a cup and saucer with daintily painted formal borders in red, given by Mr. Sydney Vacher, which, though unmarked, may be attributed to the early factory of Francesco Vezzi at Venice (about 1719-1740).

A gift amounting to 35 miscellaneous articles has been received from Mr. C. B. Farmer, a frequent benefactor to the Department in past years. It includes numerous good specimens of Worcester, Lowestoft, Salopian, Meissen, and Chinese porcelain, and two English eighteenth-century wine-glasses, one of which is engraved on the bowl with the well-known rose and bud of the Jacobites. We may mention as specially interesting items in Mr. Farmer's gift a

<sup>1</sup> Another dish of the same class dated 1745, in the collection of Mr. Stanley Hodgkin, of Reading, shows that the type continued to be made with little variation for nearly half a century.

<sup>2</sup> Compare with specimens illustrated in the *Burlington Magazine*, Vol. XIII. (Dr. E. W. Braun, *Doccia Porcelain of the Earliest Period*. Plate 2.)



porcelain statuette of a man in fanciful dress holding a cock in his arms (FIG. 14), one of the most spirited and humorous models made at the Chelsea factory; an unusual piece of Chinese eighteenth century porcelain, a fluted bowl on high foot with painting of formal flowers in blue outline, the decoration being extended to the hollow underneath the foot as well as to the upper surface of the object; a pair of plain white figures of hawkers, specimens of the porcelain made for a short time only about 1880 by C. J. C. Bailey at the Fulham pottery, not unworthy to take rank with their forerunners of the previous century; and lastly, a figure of a potter's "bench-boy" in the act of "wedging" a lump of clay so as to give it the necessary cohesion for use on the potter's wheel (FIG. 15 on p. 22), a piece of modelling which is of interest not only as an illustration of one of the processes of the craft, but also as the handiwork of Robert Wallace Martin, one of the three gifted brothers who for many years conducted a little stone-ware pottery at Southall, Middlesex. Eight specimens of Martin stone-ware were also presented by Mr. Alfred R. Holland. Another gift of

modern work was that of Mr. Harry H. Peach, who presented 27 tiles made by the late William de Morgan, of Chelsea and Fulham.

A large collection of modern pottery was also given by Mr. Herman Hart, in memory of his wife. The objects composing it fall into two classes. The first class may be named "peasant ware,"



FIG 14.

consisting of the pottery made for domestic use by country folk on the Continent of Europe. The shapes—water-vessels, bowls, jars, and platters—are simple and dignified, and well adapted to their purpose. The decoration, generally scratched in the body of the ware or painted in clay slip, contrasting with it in colour,

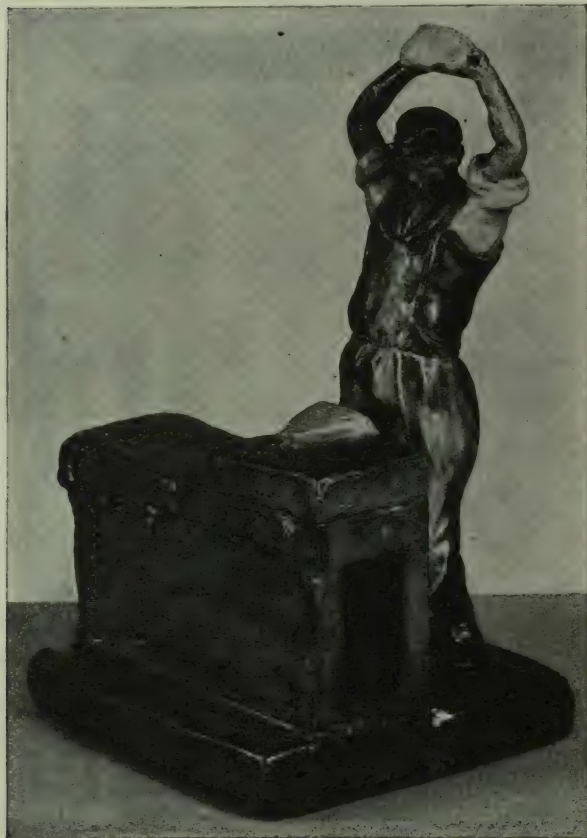


FIG. 15 (*see p. 21.*)

offers useful illustrations to students of effective work executed at small cost, without great elaboration of means. Transylvania, Bavaria, Serbia, Bulgaria (FIG. 16 on p. 23), Friesland, and Italy are all represented, the last-named country by the tin-enamelled ware of Montelupo, near Florence, in which the traditions of Italian maiolica painting are still kept up.

The second class in Mr. Hart's collection is on a different plane. It represents the work of modern potters who owe their inspiration to the study of the wares of the past. In most cases Chinese and Japanese influences predominate. In this class

are included specimens from the kilns of the Brothers Martin and W. Howson Taylor in England ; A. Bigot, Castel, Dalpayrat, Dam-mouse, Decœur, Delaherche, and Clément Massier in France ; Thooft and Labouchère of Delft and the Rozenburg factory near the Hague ; R. Mutz of Leignitz, Silesia ; W. Zsolnay of Pécs, Hungary ; and the Rookwood Pottery at Cincinnati, in the United States.



Only one item has been added to the section of painted enamels, but that an important one, a fine Limoges plaque of the sixteenth century (FIG. 17 on p. 24), secured for the Museum through the generosity of Mr. Otto Beit. The plaque was purchased of a Brighton dealer by its former owner, Mr. A. G. W. Murray, and given by him to the Red Cross Sale at Christie's in March 1917, at



FIG. 16 (*see p. 22*).

which it was bought for presentation to the Museum by Mr. Beit. It is the work of a master of unestablished identity, but very distinctive manner of craftsmanship. As in most of his compositions, the subject of the plaque is classical—four naked figures engaged in the sacrifice of a lamb. It is rendered with an originality and vivacity of sentiment and a delicacy of technique—a floating of filmy clouds of white *en grisaille* over a dense black ground—which entitle the painter to a foremost place amongst the sixteenth century enamellers of Limoges. His work is henceforward particularly well

represented in the Museum, which possesses two other characteristic pieces by his hand—one depicting Hercules, Deianira, and Nessus; the other in the Salting Bequest: the Amours of Mars and Venus discovered by the Gods.<sup>1</sup>

Miscellaneous gifts have also been received by the Department from Mr. Victor Ames (a Bristol "delft" plate and a blue-printed earthenware plate with the mark of G. Harrison, Fenton); Mrs. K. Bentley (a Leeds earthenware figure of Faith); Mr. E. F. Broderip (two Lowestoft porcelain cups and saucers); Mr. Francis Buckley (a sugar-crusher for punch drinkers, and three other specimens of old

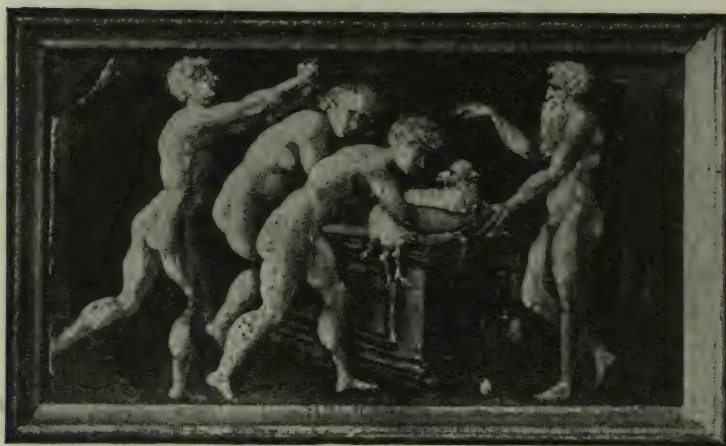


FIG. 17 (see p. 23.)

English glass); Mrs. Dickson (a Marseilles faïence plate from the factory of Veuve Perrin, with a design of *chinoiserie*); Miss Agnes Freeling (a Wedgwood black basalt ware sugar-box); Messrs. Goodall and

Co. (three specimens of English ware); Miss Henrietta Hinton (a jug commemorating the Shropshire elections of 1841); Sir William Lawrence, Bart. (a Southern French faïence bowl, a hard-paste Zurich porcelain cup and saucer, and two porcelain plaques with figure subjects in *pâte-sur-pâte*, the work of Marc Louis Solon before his migration from Paris to Staffordshire in 1870); Mr. Charles J. Murray (a curious Chinese blue and white porcelain plate of the K'ang Hsi period, with a Dutch river scene copied from Delft ware); Mr. G. E. Nichols (a Delft tile); Mr. Arthur Myers Smith (specimens of Staffordshire ware); Captain Victor Ward (fragments

<sup>1</sup> The work of this artist is fully discussed in an article by Mr. H. P. Mitchell, *Two Little Masters of Limoges Enamelling*, in the *Burlington Magazine*, Vol. XXXII., p. 190.



of Deruta maiolica); Mr. Frederick S. Weinberg (a "clobbered" Bow porcelain cup and two leaf-shaped trays of Leeds ware); Mr. Wilfred S. de Winton (a cup and saucer made at the Amstel factory in Holland, and other specimens of porcelain).

## (2) BEQUESTS

THE Department has received during the year an exceptionally large number of objects by bequest. A considerable part of the bequest made by the late Mr.

Henry L. Florence, comes within its scope. The specimens belong chiefly to the classes of Chinese porcelain, glass and stone-carvings, Japanese pottery, English porcelain, and modern European pottery and glass. In the first category should be noticed a large long-necked - bottle of the Ch'ien Lung period, with a handsome lotus pattern in gold and silver on a mazarine-blue ground, a pair of enamel - painted vases

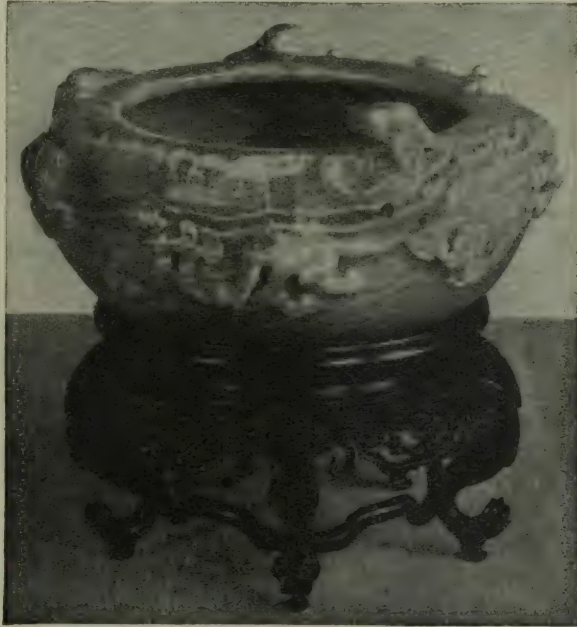


FIG. 18.

of the same period, with *famille rose* designs of boys at play, a striated onyx bowl with dragons in relief (FIG. 18), and a carving of peonies in blue-grey chalcedony. The English porcelain includes a fine Worcester tureen painted with exotic birds in panels reserved on a "scale-blue" ground, and a large branched candelabrum with half-figures of boys; the latter well exemplifies the good work done by Messrs. Minton at Stoke-on-Trent in the manner of old Sèvres under the direction of the French sculptor

Carrier-Belleuse. Amongst the modern wares are specimens of the work of William De Morgan, Emile Gallé, and Daum of Nancy, Clément Massier of Golfe Juan, Paul Zeiller and L. Vordermayer of the Heubach factory at Lichte, Thuringia, and the Royal Copenhagen porcelain works. The bequest also comprises an ewer and salver of exceptionally beautiful form (PLATE 5) in Venetian



FIG. 19.

glass of the sixteenth century, and a silver-mounted casket of Limoges enamel of the same period (FIG. 19), by Couly Noylier (or Nouaillher), characteristically painted with figures of sporting boys against a blue background.

The bequest of the late Mr. W. W. Aston makes a very important addition to the Chinese section of the Department. It is especially rich in the egg-shell porcelain with enamel painting of extreme delicacy in the colours of the *famille rose* which was perhaps the most remarkable innovation in ceramics of the reign of the emperor Yung Chêng (1723-1735) and the earlier years of his





GLASS EWER AND SALVER. Venetian ; sixteenth century.

HENRY L. FLORENCE BEQUEST





successor Ch'ien Lung. A few pieces of *blanc de Chine* from the province of Fuchien and of *famille verte* porcelain of the reign of K'ang Hsi are also included in the collection, as well as thirty-eight fine specimens of carving in jade and rock-crystal. Amongst the latter is a vase of "smoked" crystal with carving of a dragon, phoenix and peonies (FIG. 20). Two snuff-boxes of Meissen porcelain of the best period, with miniature landscape paintings, have also come to the Department under the terms of Mr. Aston's will.

Another bequest of Far-Eastern wares is that of the late Mrs. Grace Scott Anderson, made in memory of her husband, the late John Anderson, M.D., F.R.S. Amongst the ten objects composing it are two characteristic specimens of Japanese blue and white porcelain from the Hirato kilns at Mikōchi, and a Corean celadon-glazed vase with inlaid (so-called *mishima*) designs of a dragon, carp, and other aquatic creatures in white and black. A small shrine sheltering a seated Kuanyin is an interesting piece of Chinese celadon porcelain of the Ming dynasty; the figure of the goddess is in unglazed biscuit, which, as usual in this type of ware, has burned on the surface to a light-red hue.

In connection with the bequest of the late Mr. Arthur E. Seawell, special acknowledgment is due to the generosity of his sister, Miss Seawell, to whom was entrusted by the terms of the will the selection of articles to be included in the bequest. To this lady's liberal interpretation of the intentions of her brother, the Museum



FIG. 20.

is indebted for a large accession of English and Chinese porcelain. To deal with the latter class first, we may name in particular a charming ovoid vase with floral decoration in panels (PLATE 6, No. 1), and a pair of hexagonal canisters with slender figures of ladies alternating on the sides with flowers and utensils (PLATE 6, No. 2,) both of the *famille verte*; a jar and a vase (PLATE 6, No. 3) of fine quality with *famille verte* reserves on a powder-blue ground, and a bow-legged stand in porcelain with three-colour painting *sur biscuit* of the early K'ang Hsi period. A cylindrical vase and a dish are interesting illustrations of Chinese imitation of the Imari ware of Japan. Borrowing from another direction is exemplified by *famille rose* plates with the respective subjects of Rebecca with the servant of Abraham at the well, and a Watteau pastoral, and a dish copying the celebrated flower decoration of Strasbourg faïence. There are besides several beautiful pieces of blue and white of the reign of K'ang Hsi.

Amongst the English objects are four pieces of Chelsea porcelain—a figure of a harvester carrying a drinking-barrel, an important épergne built up of shells and rock work, a dish with reliefs of strawberry plants on the rim, and a curious bowl of which the section follows the outline of a vine-leaf. A pair of leaf-shaped sauce-boats made at Longton Hall show the close resemblance to early Chelsea of much of the porcelain from that factory. Worcester, Lowestoft, and Caughley porcelain and Wedgwood ware of various kinds are also represented in the bequest, which includes besides a fine Chelsea figure of Shakespeare and other objects which have been allotted to the Department of Circulation.

Part of the income from the Murray Bequest was expended on the purchase, at the sale of the collection of Mr. J. J. Mason, of some fine examples of German porcelain figure modelling of the eighteenth century, a class of work in which the Museum is still very deficient. Amongst these are four statuettes from the Meissen factory, from the hand of Johann Joachim Kaendler, the gifted sculptor whose inventive imagination was for nearly half a century the predominating influence in porcelain modelling throughout Europe. The pair of figures of peasants,<sup>1</sup> a man sowing and a woman with a hen,

<sup>1</sup> Illustrated in *Burlington Magazine*, Vol. XXXIII., 1918.





1  
VASES AND CANISTER, *famille verte* porcelain. Chinese; K'ang Hsi period (1662-1723)  
3

BEQUEATHED BY ARTHUR E. SEAWELL, ESQ.



PORCELAIN STATUETTE modelled by Pierre François Lejeune.  
German (Ludswigsburg) ; c. 1770

MURRAY BEQUEST



are instinct with the humour which characterises most of Kaendler's conceptions. The Circassian with a gun is one of the numerous models which Kaendler produced about 1742 to illustrate the costumes of little-known races of the world whilst the infantry drummer belongs to a series of military figures in uniform of the period. Together with these Meissen figures was purchased also a statuette of a man playing a violin, in Ludwigsburg porcelain (PLATE 7). This belongs to a series of *Musiksoli*, modelled for the ducal factory of Würtemberg about 1770 by a sculptor of Belgian birth, Pierre François Lejeune. The spirit of voluptuous lassitude in which the figure is conceived is characteristic of this artist, and in strong contrast to the sprightly vigour of the work of the great Meissen modeller.

A specimen of Venetian painted enamel of the late fifteenth century, which had been exhibited for many years on loan, has found a permanent place in the Museum by the will of the late Lady Zouche. It is a form of vessel somewhat unusual in this class of ware, a cylindrical reliquary with domed top on high baluster stem (FIG. 21). The decoration consists of scale-pattern and diapers of *fleurs-de-lys* in gold on grounds variously coloured blue, dark green, and white.

From the bequest of Miss Caroline E. Chretien, the Department received, amongst other objects, an English cut-glass jug and a Chinese porcelain punch-bowl of the end of the eighteenth century.



FIG. 21.

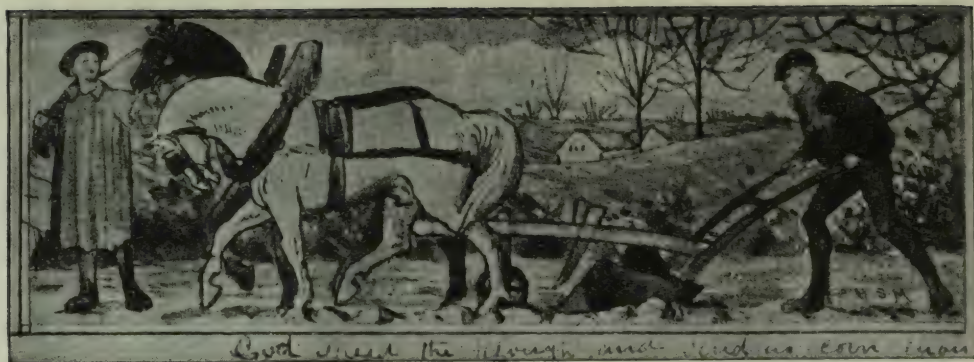


FIG. 22 (see p. 34).

### III. DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

**D**URING 1917 the Department of Engraving, Illustration and Design has again been dependent chiefly upon the generosity of Friends of the Museum, from whom gifts comprising more than 3000 objects have been received. Though a systematic development of the collections has not been possible, owing to the restriction upon purchases during the continuance of the war, some additions of great value have been made.

#### ENGRAVING

A gift of three original copper plates, bearing stipple engravings by Francesco Bartolozzi, R.A. (1725-1815), was made by Messrs. Bernard Quaritch. These engravings, still in an excellent state of preservation, are of portraits of Leonardo da Vinci and A. Carracci, and the head of an old man by A. Carracci, after drawings in the Royal Collections at Windsor. A satisfactory impression from each plate was taken by Sir Frank Short, R.A., to add to the exhibition value of the gift. A mezzotint by John Finnie, R.E. (1829-1907), was given by Mr. S. E. Wise; and, as no other examples of his



engraving were included in the collections, this artist's executor, Miss Constance G. Copeman, very generously offered to present an adequate selection. Seven mezzotints and an etching, representing his best work from 1886 to the time of his death, were accepted. Miss A. M. Vacher presented ten etchings by Mr. Sydney Vacher ; and a lithograph of the North Gate, Bridgenorth, by Oliver Hall, was presented by Mr. A. E. Anderson.

The restriction upon the issue of posters placed a narrow limit to the gifts in this sub-section received during the year ; but a number of examples were presented by Mr. Frank Pick, of the Underground Railways of London, notable among them being proofs and ordinary impressions of the three "dug-out" posters, which were designed by G. Clausen, R.A., Charles Sims, R.A., and F. Ernest Jackson, and sent to our troops overseas as a reminder of home. Several posters issued by the French War Department were also acquired, one especially deserving of mention being a poster "Pour les Blessés de la Tuberculose," presented by Monsieur Ernest Mallet. The collection of poster stamps was increased by a gift from Mr. W. G. Raffé of a number of English and foreign examples, many of which had been issued for war purposes.

### ILLUSTRATION

Mr. Campbell Dodgson presented a pen and pencil sketch of a female figure by Gustave Doré (FIG. 23 on p. 32) ; and a drawing upon a wood block, uncut, by the same artist, representing a boat-race, was given by Mr. Harold Hartley. To the last-mentioned donor the Museum is also indebted for a series of original studies, and tracings of studies, by Sir John Tenniel (1820-1914), for several of his cartoons in "Punch." Other work in this class by modern artists includes a set of drawings by St. George Hare to illustrate a novel, "The Living Dead," by W. Outram Tristram, given by Mr. A. Myers Smith ; the original design by Will Dyson for his cartoon "Peace Terms," given by Mr. A. E. Anderson ; and a chalk and wash portrait of M. Auguste Rodin (1840-1917), drawn by Arthur Garratt at the Hôtel Biron, Paris, in 1912, a gift from the proprietors of "The Graphic," in which journal it was reproduced when

the sculptor died. Sir Harry Wilson, K.C.M.G. presented a water-colour drawing of an Italian peasant woman by Bartolommeo Pinelli (1781-1835), probably a study for a representation of costume in one of the numerous books by this artist. A pen drawing attributed to Hans Sebald Beham (1500-1550) was presented by Mr. W. H.

Hammond; and Mr. A. Myers Smith gave a group of miniature drawings, probably made for steel engravings, of historic buildings, landscapes, and other notable scenes, by George Cuitt junior (1779-1854).



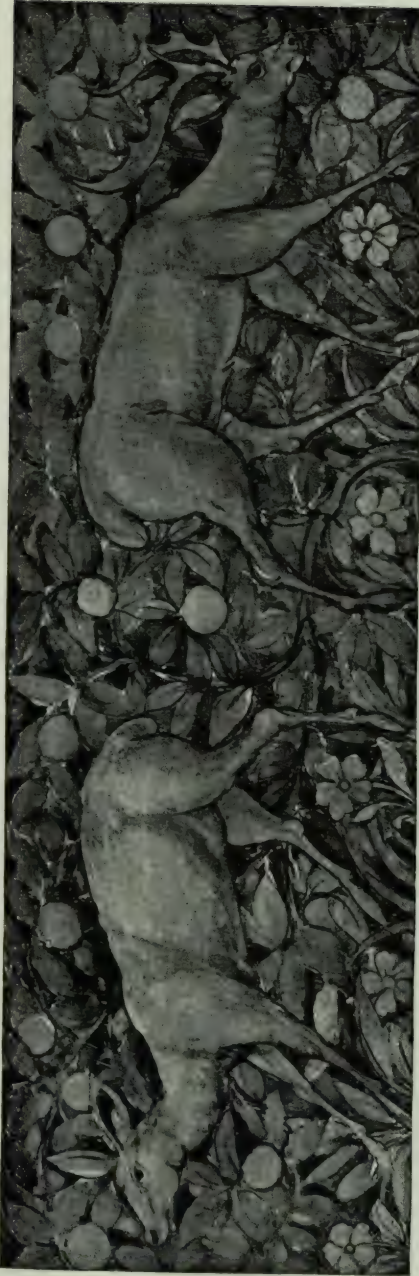
FIG. 23 (*see p. 31*).

#### DESIGN (VARIOUS CLASSES)

Several notable groups of designs were added to this section during the year, the most important of them being a collection of drawings for the decoration of pottery and tile-work by William De Morgan (1839-1917) (PLATES 8 and 9). This gift, generously made by Mrs. De Morgan subsequently to her husband's death, comprises about twelve hundred designs. Most of them were executed by the artist, or

under his supervision, at his manufactories at Merton and Fulham, and they illustrate completely the whole period of his activities. These designs, and the architectural drawings by the late Philip Webb which were acquired in 1916, make an extremely valuable contribution to the Museum collection of work done by men associated with William Morris in the great modern revival of the arts and crafts. A group of interesting designs by Mr. Halsey





DESIGN FOR A SERIES OF FOUR TILES. By William De Morgan.  
PRESENTED BY MRS. DE MORGAN







DESIGN FOR THE DECORATION OF A PANEL OF POTTERY.  
By William De Morgan.

PRESENTED BY MRS. DE MORGAN





Ricardo, who for many years worked in conjunction with De Morgan, was included in this gift.

Another important gift in the section of Design was a series of water-colour drawings made by the late Mr. Henry Wallis, of ancient Egyptian vases, bowls, idols, fragments of pottery, ornament, etc. Presented by Mr. Harold Wallis, son of the artist, this gift consists of 207 sheets of drawings, the greater portion of which have been reproduced in colour or monochrome in Mr. Henry Wallis's book, "Egyptian Ceramic Art."

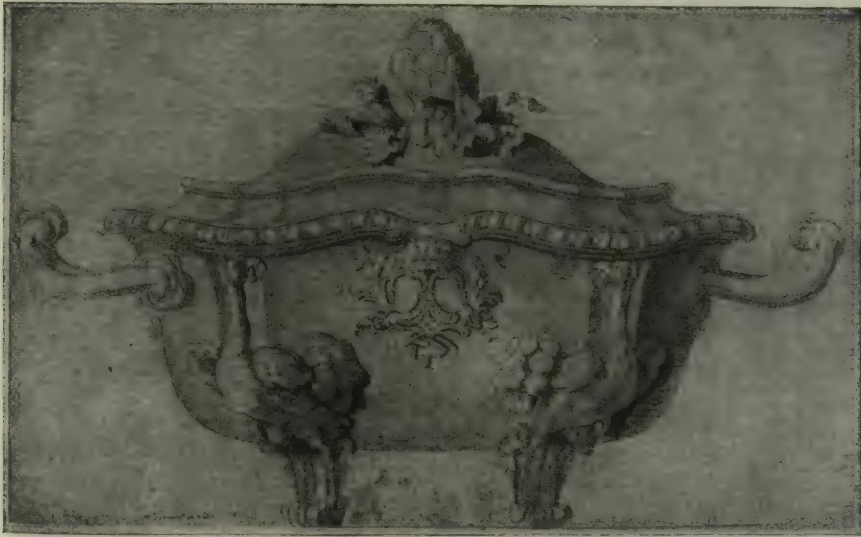


FIG. 24 (*see p. 34*).

Following the death in 1916 of Richard Phené Spiers, F.R.I.B.A., F.S.A., his executors, Mr. Frank E. Spiers and the late Walter L. Spiers, presented to the Museum, as an addition to the Phené Spiers Collection, two water-colour drawings by him of the Interior of the Great Mosque of the Omeiyades, Damascus, which was destroyed by fire in 1893, and the Hall of Columns, Karnak. Both these drawings were made by the architect during his tenure of a Royal Academy Travelling Scholarship in 1866. A collection of original designs for wall-papers, fans, plaques, etc., and studies of birds, flowers, and foliage, by Charlotte Horn Spiers, were also

presented in accordance with the wishes of her family, by the same donors.

Mrs. Nesfield Cookson presented fifteen designs in water-colour for early nineteenth-century cotton prints, apparently from a manufacturer's pattern book (PLATE 10). A design for a decorative panel by W. H. Rogers was given by Mr. Archibald G. B. Russell, *Rouge Croix*; and the same donor also gave, through the National Art-Collections Fund, a mid-eighteenth-century design for a soup-tureen by Nicholas Sprimont, the decoration of which contains the arms of Thomas Coke, Earl of Leicester (FIG. 24 on p. 33). The Florence Bequest included a set of first sketches in pen and water-colour, for painted panels at Lythe Hill, Haslemere, (FIG. 22 on p. 30), by H. Stacy Marks (1829-1898) and an Italian sixteenth-century study of allegorical figures for mural decoration. To the reproductions of English mediæval wall-paintings in the Department were added drawings of an Annunciation in St. Thomas's Church, Salisbury, and a piece of painted ornament on the tomb of Bishop Bronescombe in Exeter Cathedral, the gift of Messrs. Clayton and Bell. Mr. Sydney Vacher gave a measured drawing of a twelfth-century mosaic pavement in Otranto Cathedral, the design of which, arranged in sections representing the months, closely resembles work to be found amongst our early English mural decoration. A water-colour drawing of St. Albans Cathedral from the south-east, made in 1880, and showing the structure on this side previous to its modern renovation, was presented by the artist, Mr. Allan F. Vigers.

The arrangement of an exhibition of drawings chiefly by Dr. Thomas Monro, drew some attention to the work of this eminent connoisseur and patron of the early English water-colourists. A number of drawings were lent for the exhibition, but a selection of fourteen sketches, illustrating Dr. Monro's skill as an artist at its best, were made a gift to the collections by Dr. G. Bellingham-Smith. A gift by Mr. Alfred Jones of Bath included a river scene by J. J. Barralet (d. 1812), of whose work the Museum had previously possessed no example. Two water-colours, done near Exeter in 1816 by H. Haseler, another interesting artist hitherto unrepresented in the collections, were given by Sir Harry Wilson, K.C.M.G.;





DESIGN FOR A COTTON PRINT. English ; early nineteenth century.

PRESENTED BY MRS. NESFIELD COOKSON



ENGRAVED DESIGN FOR A COVERED CUP.  
By Bernhard Zan.



and Mr. A. E. Anderson gave a water-colour of Windsor Castle by J. B. Pyne (1800-1870). To Mr. Anderson also the Museum is indebted for carefully chosen modern drawings by Oliver Hall, J. W. Herald, A. D. Peppercorn, Louis Raemaekers, and Harry Morley. A further modern drawing, "Ma Campagne, near Vernon," by William Brock, was given by the artist's friend, Mr. J. E. H. Baker. Mr. A. Myers Smith presented, in addition to those mentioned in the section of Illustration, a series of miscellaneous drawings, in which were included examples of work by Sir Augustus W. Callcott, R.A., C. C. Pyne, and W. N. Hardwick.

In the class of engraved ornament the Department was so fortunate as to acquire by exchange a small group of plates which include three designs for tankards, and five for cups and covered cups, by Bernhard Zan, who worked in 1580-1581; a design for a jewelled pendant (FIG. 25) by H. Collaert (1566-1628); and a similar design by D. Mignot, published in 1593.

The Zan engravings in particular are notable examples of that great master's skill in design, and make a fitting addition to the extensive collection of designs for gold- and silversmiths' work possessed by the Museum; one is illustrated on PLATE II.



FIG. 25.

#### IV. THE LIBRARY

THE collection of MSS. relating to the history of art and biography of artists received the following additions by gift during 1917. A series of papers and accounts, etc., of the firm of William De Morgan and Co., the well-known manufacturers of decorated pottery and tiles, was presented by Mrs. De Morgan, the widow of the artist. It includes building and general accounts, stock- and price-lists, for various dates between 1885 and 1899.

Sir Isidore Spielmann, C.M.G., gave a collection of 290 autograph letters written by British artists in connexion with the contribution of works by them to recent International Exhibitions (Brussels, 1897; Paris, 1900; Saint Louis, 1904; and the Franco-British Exhibition, 1908). An autograph letter from Thomas Gilliland to John Thomas Smith, in 1823, narrating the purchase of a portrait by Sir Joshua Reynolds of his sister, Miss Reynolds,<sup>1</sup> was given by Mr. E. E. Leggatt.

Important works were presented as follows: The Roxburghe Club, a copy of its publication, "The Trinity College Apocalypse," by Dr. M. R. James (1909); Mr. H. C. Levis, his "Notes on the early British engraved royal portraits issued . . . from 1521 to the end of the eighteenth century" (1917); the Worshipful Company of Cutlers of London, the first volume of its "History of the Cutlers Company of London and of the minor cutlery crafts, with biographical notices of early London cutlers" (1916); Mr. Erskine Beveridge, LL.D., the first volume of his edition of the Burgh records of Dunfermline (1917); Mr. F. C. Eeles, the Henry Bradshaw Society's facsimile of the Bobbio missal, vol. I (1917); and Lady Church, a copy of the volume devoted to the memory of her late husband, Sir Arthur Herbert Church, K.C.V.O. (1917). The "Commission des travaux historiques" of the city of Paris presented, through its secretary,

<sup>1</sup> A portrait of a lady, by Reynolds, in the Forster Collection (No. 32), is possibly the one described in this letter.



M. Marcel Poëte, the volume of the "Histoire générale de Paris," entitled "Artistes parisiens des XVI<sup>e</sup> et XVII<sup>e</sup> siècles: donations, contrats de mariage, testaments, inventaires, etc., tirés des insinuations du châtelet de Paris" (1915).

Copies of the following catalogues were also presented: by Mr. R. W. Goulding, its author, "The Welbeck Abbey Miniatures, belonging to His Grace the Duke of Portland, K.G." (1916); by Mr. J. E. Widener, "Pictures in the collection of P. A. B. Widener, at Lynnewood Hall, Elkins Park, Pennsylvania: British and modern French schools, with introduction by Mr. William Roberts"; by Mr. H. Yates Thompson, vol. VI. of the "Illustrations from One Hundred Manuscripts" in his library (1916). The Kleinberger Galleries, Inc., of New York, gave the catalogue of a loan exhibition of Italian primitives in aid of the American War Relief, by Messrs. Osvald Sirén and Maurice W. Brockwell (1917).

Among other gifts to the Library may be mentioned: from Miss S. T. Prideaux, two bookbinding tools designed by her from Persian tiles; and a collection of press cuttings relating to Whistler, from Mr. Joseph Pennell. Mr. H. S. Osment presented a series of fifteen postage stamps of the Republic of Honduras: six stamps of the issue of 1866-77, with contemporary surcharge; and nine of that of 1890, surcharged "oficial."

### PHOTOGRAPHS

THE following were the principal gifts to the Library Photograph Collection during the year 1917.

From the Ministry of Information, a set of reproductions of the "War Drawings," "Munition Drawings," and "With the Grand Fleet," by Muirhead Bone; also reproductions of "Portraits" (of Naval and Military Leaders), by Francis Dodd. From the Right Reverend Bishop G. Forrest Browne, 18 photographs of French Romanesque Sculpture and Architecture; from Mr. Sydney Vacher, 18 photographs of buildings in Southern Italy; and from Lady Wolseley, 46 photographs of Sheffield Plate. Mr. Harold Wallis presented 189 photographs of views in Egypt, and Mr. N. F. Webb, a set of 12 collotypes from engravings illustrating the

Cultivation of Flax in Ireland. Mr. Alberto Sangorski gave two signed reproductions in colour of richly illuminated MSS. of the *Magnificat* and *Nunc Dimittis*.

There were received in exchange from the Society for the Preservation of New England Antiquities a few photographs of Central Chimney Houses in New England. These show an interesting type of Colonial house apparently developed from English models to suit the necessities of early American domestic architecture.

Of the photographs purchased, the most interesting were those of the stained glass in the East Window of Gloucester Cathedral and of the sculptured figures of angel musicians which form the bosses in the vaulted roof of the Choir. The glass displays the armorial bearings of King Edward III. and the Black Prince, and of many knights who took part in the war with France and who were in some degree connected with Gloucestershire. The window, which is the largest in England, was finished c. 1350, and being, says Dean Spence-Jones, "a memorial of the English victory, it may fairly be termed the Crecy window." The donor of the window was probably Thomas, Lord Bradeston, whose arms appear on a shield in the upper row of heraldic devices. The angel musicians of the Choir are interesting examples of English architectural sculpture dating from about the middle of the fourteenth century.

A number of photographs of the sumptuous manuscript recording the names of members of the British Navy and Army who lost their lives in the Boer War of 1899-1902 were also acquired for the Library. The MS. volume, executed by Graily Hewitt and Allan F. Vigers, and suitably bound, forms part of the Cape Town Cathedral Memorial of the South African War, and, protected by a grille beneath the Archbishop's throne in the Cathedral, is intended to be a lasting memorial of patriotic service. At the present time, when so much interest is being shown in the subject of war memorials, these photographs and those of the Gloucester window are specially worthy of note.



## V. DEPARTMENT OF METALWORK

**D**URING the year 1917 the Department received by gift and bequest a number of objects of considerable interest, though not of such importance as in some previous years. In the domain of English art the Museum still waits for a generous benefactor to assist in making the collection of silver more worthily representative of this important art. The fine productions of the sixteenth and seventeenth centuries are largely wanting : in eighteenth-century work Paul Lamerie, most famous of London silversmiths, is entirely unrepresented ; and a good group of the fine pierced work of the latter part of the century would be welcomed. The work of later men, such as Paul Storr, should find a place in the collection in view of the excellence of their workmanship. The acquisition of the Danny Jewel, described later, serves as a reminder of the poverty of the collection in the matter of English jewellery produced in such plenty in the Elizabethan and subsequent periods. The group of ironwork ought to be enriched by a few of the iron gates which are common enough throughout England, but which unfortunately in many cases are perishing through the dampness of the climate : good inn-signs should also be added to the collection. Irish and French silver awaits fuller representation ; and there is need of examples of Russian, Dutch, and Italian silversmiths' work. Specimens of ecclesiastical pewter and silversmiths' work are likely to become increasingly useful to the craftsman in the near future, and the Museum group needs enlarging.

### (I) GIFTS

MR. Victor Ames, among other gifts, presented a well-made clasp in repoussé steel, Spanish work of the latter part of the seventeenth century. Mr. R. W. M. Walker was good enough to purchase and present to the Museum a Flemish chalice in copper-gilt, of the middle of the sixteenth century—an unusually good model for students

(PLATE 12). Dr. W. L. Hildburgh added to his many gifts a group of ornaments used as amulets, of a more or less decorative character. Mr. Harold Wallis presented a number of Egyptian objects, including some interesting stone moulds for casting jewellery. Mr. C. B. Farmer, who has frequently made useful gifts to the Museum, added a group of six punch-ladles, English work of the eighteenth century.

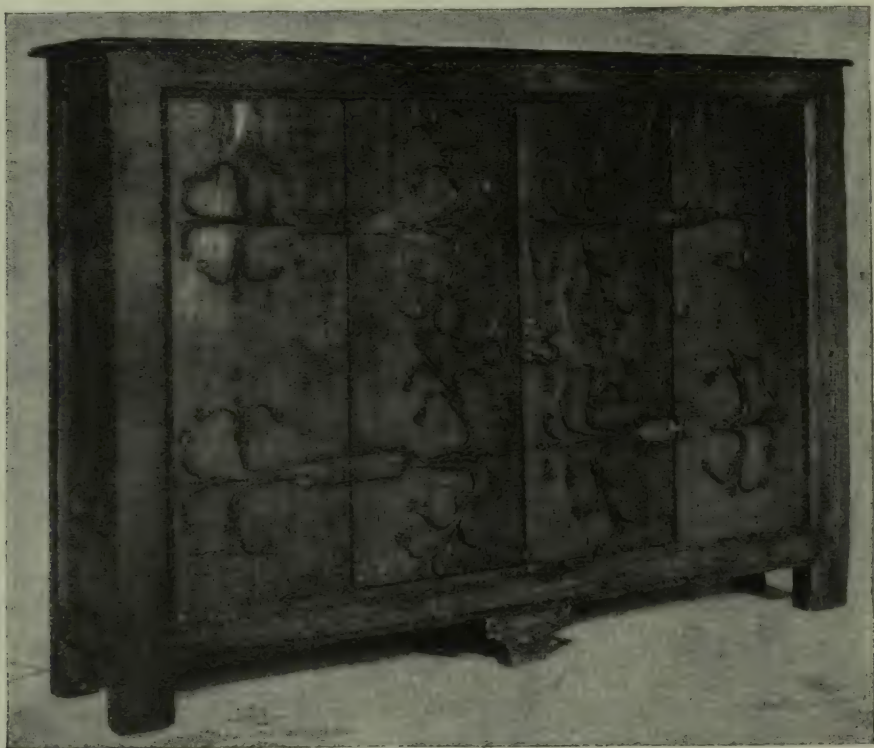


FIG. 26.

The National Art-Collections Fund gave several objects from the bequest of Mr. W. W. Simpson, from whom the Department has in times past received generous gifts: they include a double-gourd bottle of Japanese workmanship hammered from a single sheet of iron, a pair of English silver sauce-boats of the eighteenth century, and a cupboard with wrought-iron mounts (FIG. 26). This last object, English work of the fourteenth century, is said to have belonged to the last abbot of Whalley, Lancashire: it is an





COPPER-GILT CHALICE. Flemish ; middle of the  
sixteenth century

PRESENTED BY R. W. M. WALKER, ESQ





important addition to the group of early English ironwork. Mr. H. L. Joly, who has frequently placed his knowledge of Japanese art at the service of the Department, presented a miniature suit of Japanese armour, which has been arranged to serve as an illustrative index to the various items composing the larger suits in the collection.

## (2) BEQUESTS

FOREMOST among the bequests must be placed the Danny Jewel, purchased from the fund bequeathed by the late Francis Reubell Bryan (FRONTISPIECE). It is formed of a section of narwhal's tusk, set in enamelled gold, and forming a semicircular pendant. The decoration consists of strapwork and foliage in blue, white, and black enamel; three gold chains are united by a ring for suspension. This beautiful example of Elizabethan jewellery was formerly preserved at Danny, Sussex.



FIG. 27.

Lady Zouche bequeathed a group of objects, among which the most important and interesting is a circular badge of silver, partly gilt and enamelled, Flemish work of the early part of the sixteenth century (FIG. 27). It was probably the badge of the Guild of

Barber-Surgeons of Brussels, whose patron saints, Cosmo and Damian, figure upon it, with St. Michael, the patron of the city.

Mr. W. W. Aston bequeathed a collection of over fifty snuff-boxes in various materials, the majority of them French work of the eighteenth century.

Mrs. Grace Scott Anderson bequeathed a small group of Chinese and Japanese objects, including bronze vases and a pair of Japanese armour-sleeves of interesting design, in memory of her husband, John Anderson, M.D., F.R.S.

The bequest of Mr. Henry L. Florence brought to this Department a large number of objects of various kinds, the most prominent and important of which is a group of over thirty pieces of Chinese cloisonné enamel, some of them of the finest quality. The bequest also includes a bowl of transparent cloisonné enamel, modern Japanese work of very interesting technique; and various articles of modern European manufacture. A few of the Chinese enamels are illustrated in PLATE 13.

A most useful collection was bequeathed by Mr. G. Russell-Davies. It consists of fireplace implements, chiefly in wrought-iron, lighting appliances, door-furniture, keys, cooking-pots, and many other objects. For the most part, they are of Sussex make or were found in Sussex, and they serve to illustrate the application of art to objects of everyday use, as well as to remind us of an active industry of bygone days.





CLOISONNÉ ENAMEL VASES. Chinese; Ming Dynasty (1368-1643)

HENRY L. FLORENCE BEQUEST





## VI. DEPARTMENT OF PAINTINGS

THE Department of Paintings received during 1917 an addition of thirty water-colours, twenty-seven oil paintings, and one enamel miniature by Nathaniel Hone, R.A., through the Henry L. Florence Bequest. The pictures are mostly modern, and make, on the whole, a pleasing impression.

English water-colour art is represented in the bequest by a characteristic "Heath Scene," by Tom Collier; a "Landscape with Windmills," by E. M. Wimperis; and drawings by Sir Alfred East, Wilfrid Ball, C. J. Watson, and others of the modern school. "A Village Street," by Henri Harpignies, and three drawings by Alexander N. Roussoff, represent modern French water-colour; whilst a woodland scene by Corot, and a flower-piece by Fantin-Latour, are amongst the French paintings in oils. A small study by Lord Leighton, for details in his picture "Clytie," is one of the most interesting items amongst the modern English paintings in oils; among these are also included such various works as "A peasant girl carrying a jar," by George Clausen, R.A. (PLATE 14), "A new whip for the Dutch," by J. Seymour Lucas, R.A., "Venice," by Frank Brangwyn, A.R.A., "Barney's Letter," by J. M. Swan, R.A., and two decorated panels by George H. Boughton, R.A.

In the portrait of Mrs. Cardwell, bequeathed by her niece, Miss Frances Margaret Cardwell, the Museum has become possessed of a second example of the work of Sir William Boxall, R.A. (1800-1879). The "Walter Savage Landor" by Boxall, in the Forster Collection, is well known, but his talent is perhaps even better represented in this new accession than in the portrait of the leonine author of the "Imaginary Conversations."

Ten water-colours by Louisa, Marchioness of Waterford (1818-1891), chosen from the collection of the Countess Brownlow, were given by Major-General the Hon. Sir Reginald Talbot, K.C.B., and the Hon. Lady Talbot. This artist, working under the influence of

the Venetian School, and a devoted admirer of her friend, G. F. Watts, R.A., produced drawings notable for their vivid and delightful colouring, of which the series presented to the Museum are excellent examples.

An anonymous donor, who had previously been a student at South Kensington, gave, as an expression of gratitude for many happy days spent in the Museum, a spirited sea-piece by T. B. Hardy (1842-1897), entitled "Calais" (PLATE 15). Another water-colour, "The Rebuilding of the Campanile, Venice, 1908," by Reginald Barratt (1861-1917), was presented in accordance with a desire expressed in the artist's will.

THREE fine miniatures were purchased from the collection formed by the late Mr. H. J. Pfungst, F.S.A., and for a time exhibited in the Museum, out of the funds bequeathed by the late Captain H. B. Murray.

The first is an important work by Isaac Oliver (PLATE 16, No. 2), representing Sir Arundel Talbot. It is painted on vellum laid down on a card (the ace of hearts), and at the back is inscribed with the date, 13th May, 1596, and a statement that it was made "in Venetia," by "m. Isacq Oliviero Francese" (PLATE 16, No. 3). It is consequently a document of great importance, as confirming the hypothesis advanced by Mr. Lionel Cust that Isaac Oliver was of French origin, and as being perhaps the only proof that Oliver visited Italy. Beyond the fact, also recorded on the back, that he was an "equestratus," nothing is known about Sir Arundel Talbot.

The second miniature is by Peter Oliver, and is a good example of his art (PLATE 16, No. 1). It represents Sir Francis Nethersole (1587-1659), who was at one time tutor at Trinity College, Cambridge, and public orator to the University. It is inscribed "En Vous Voyant," and is dated 1619, the year in which Sir Francis Nethersole gave up his offices at Cambridge, was appointed secretary to Elizabeth, Queen of Bohemia, and was knighted.

The third miniature is unsigned, but may very probably be the work of Isaac Oliver. Like the first, it is painted on vellum laid down on card (the ace of hearts). It represents a Man unknown, in





A PEASANT GIRL CARRYING A JAR. Oil painting  
by George Clausen, R.A. *See* p. 43

HENRY L. FLORENCE BEQUEST







CALAIS. Water-colour Drawing by T. B. Hardy. See p. 44

PRESENTED ANONYMOUSLY



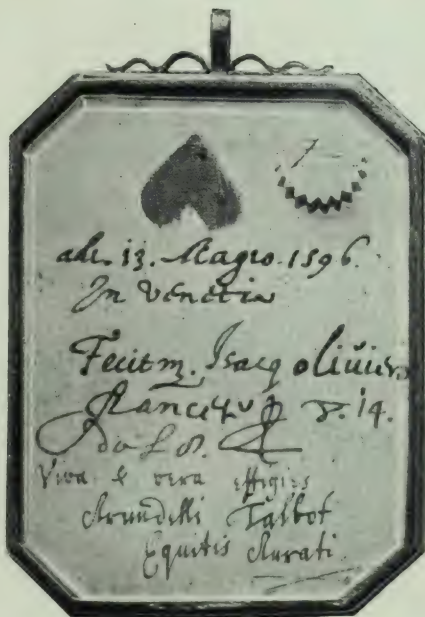




1. SIR FRANCIS NETHERSOLE (1587-1659).  
By Peter Oliver.



2. SIR ARUNDEL TALBOT.  
By Isaac Oliver.



3. BACK OF NO. 2.

See p. 44

MURRAY BEQUEST





a linen shirt with a lace collar open at the neck, and is remarkable for the unusual background of lambent flames. It was shown at the Exhibition of Portrait Miniatures held at the South Kensington Museum in 1865 (No. 1934), and was at that time called "Edward Courtenay, Earl of Devon." As, however, Edward Courtenay died in 1566, it cannot, in view of the style of costume, be his portrait.

An interesting miniature representing a boy in greenish-blue Vandyck costume, supposably by Gainsborough, was presented by Mr. Henry J. Pfungst shortly before his death. From the executors of the late Miss Caroline E. Chretien was received a miniature portrait of Elizabeth of Bohemia, by Peter Oliver. It closely resembles a miniature by the same artist in the Dyce Collection in the Museum, as well as another example at Windsor Castle, and a fourth which was formerly in the collection of the Dowager Lady Orde.

## VII. DEPARTMENT OF TEXTILES

THE Museum being still without a purchase-grant, the acquisitions during the year have been almost entirely in the form of gifts. These have once more been satisfactory, both as regards the number received, and their importance in relation to the activities of the Museum. Two purchases have been made during the year for the Department under the terms of the Bryan Bequest.

### (I) GIFTS

THREE important collections of stuffs from the burying-grounds of Egypt came into the market during 1917. Through the generosity of various donors, useful selections were made for the Department. The chief was a large hanging, with tapestry-woven ornament in coloured wools and linen thread, consisting of two tall pilasters with a head in a medallion above each, and a vertical row of blossoms between (PLATE 17). It belongs to the late Græco-Roman period, probably the fifth century; and it is one of a set of four hangings discovered in 1898-9 at Shaikh Shatâ, on the borders of Lake Manzala, about two miles east of Damietta. This important specimen was given by Messrs. Restall, Brown, and Clennell. From Sir Henry H. Howorth, K.C.I.E., F.S.A., was received a woven silk panel, with the figure of Saint Michael, from the cuff of a linen tunic; it dates from the sixth century. Sir William Lawrence, Bart., gave the end of a scarf of looped weaving in linen and wool of the Græco-Roman period, fourth or fifth century; and a piece from the neck of a tunic, tapestry-woven in coloured wools, Coptic work of the sixth century (FIG. 28 on p. 47). The colours of both are very well preserved; the latter, obtained at Akhmîm, was formerly in the collection of Field-Marshal Lord Grenfell. Another interesting example of looped weaving of the Græco-Roman period was given by Mr. Stephen Gaselee, C.B.E., a kerchief with narrow straight parallel





HANGING with tapestry-woven ornament in coloured wools and linen thread. From Egypt; late Græco-Roman period; probably fifth century.

PRESENTED BY MESSRS. RESTALL, BROWN, AND CLENNELL





stripes in pink woollen loops on a linen ground. It was probably found by M. Gayet in 1898-9 at Durunka, south of Asyût. From Major R. G. Gayer-Anderson were received five panels and two medallions, chiefly from tunics, of wool and linen tapestry. They date from the fourth to sixth century. Other panels, bands, ornaments, and fragments of garments from Egypt, belonging to the fourth, fifth, and sixth centuries, were given by Messrs. Louis C. G. Clarke, Percival Griffiths, Talbot Hughes, Francis Birrell, A. F. Kendrick and P. G. Trendell. They were specially selected from a large collection to fill gaps in the Museum series. Mr. I. Sassoon presented a fragment of a linen garment woven in silk with an Arabic inscription in Kufic characters; it dates from the Fatimite period (A.D. 969 to 1171), and was also from Egypt.

The collection of costumes received some important addition. A fine dress, with sack back and underskirt, was given by the Misses Spiers (FIG. 29 on p. 48). It is of maroon-coloured silk brocade trimmed with chenille braid; the collar and cuffs are of embroidered muslin. It is of English origin, and belongs to the last quarter of the eighteenth century. The same donors presented a silk brocade bodice, with long streamers of Spitalfields weaving of the second half of the

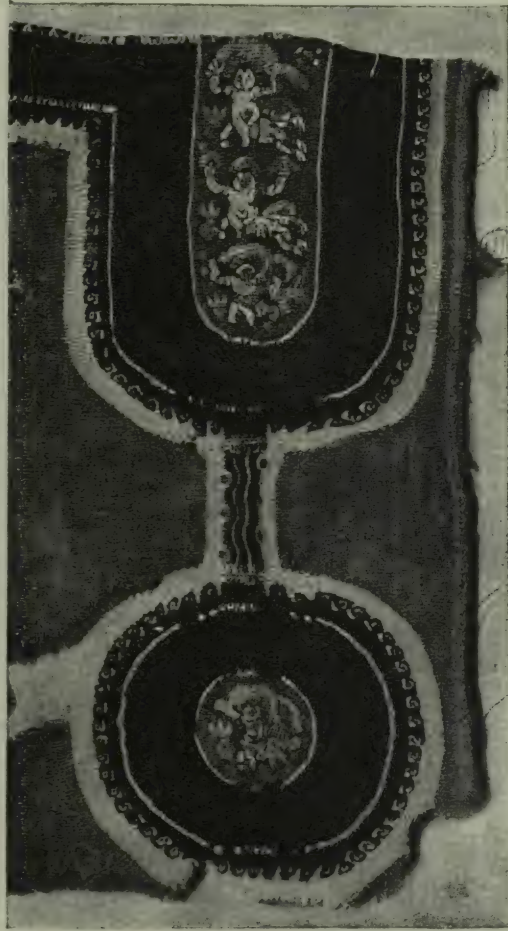


FIG. 28 (*see p. 46.*)

eighteenth century, a lady's waistcoat in embroidered green silk, imitating male fashions in its cut, dating from about 1800, and two silk waistcoats for men, woven with floral patterns, belonging to the middle of the nineteenth century. Mr. John Joshua Sprigge gave a number of garments which were formerly the property of

Miss Eliza Mary Sprigge (b. 1789; d. 1867). They include five dresses, of which two deserve special mention—a summer dress of biscuit-coloured cambric trimmed with applied brown woollen braid, the sleeves of "leg-of-mutton" shape; and a dress of shot-purple silk striped in light blue, with bell-shaped sleeves. There were also in the collection two bodices of brown and slate-coloured silk, with puffed and gathered work, of the third quarter of the nineteenth century; a spencer of light-brown silk with applied decoration belonging to the period of George IV. or William IV. (1820-37), and a jacket of blue-and-white shot-silk of the first half of



FIG. 29 (*see p. 47.*)

the nineteenth century. The remainder included shawls, covers, fichus, collars, and a cap.

Further useful examples of nineteenth-century costume were received from the Misses Beales. The chief item was a wedding-dress, worn about 1830, in ivory satin, the full skirt covered with net embroidered with graceful floral stems. Two other dresses figure in this gift, one with cape of lavender-watered silk dating from



about 1820, and the other with underskirt of light-blue cashmere, with poplin facings and flounces, about 1870-80. Another wedding-dress was given by Mrs. Adams, for whose use it was made in 1883. It is of buff-coloured silk damask and ivory satin. The damask forms the bodice and overskirt, the latter being draped over the kilted satin underskirt; there is a short, rounded train. Captain A. M. Hughes presented several interesting items: an embroidered silk waistcoat, acquired in Genoa, dating from the third quarter of the eighteenth century; another waistcoat of black satin damask, made about 1850; a linen apron belonging to the late seventeenth century,



FIG. 30 (see p. 50).

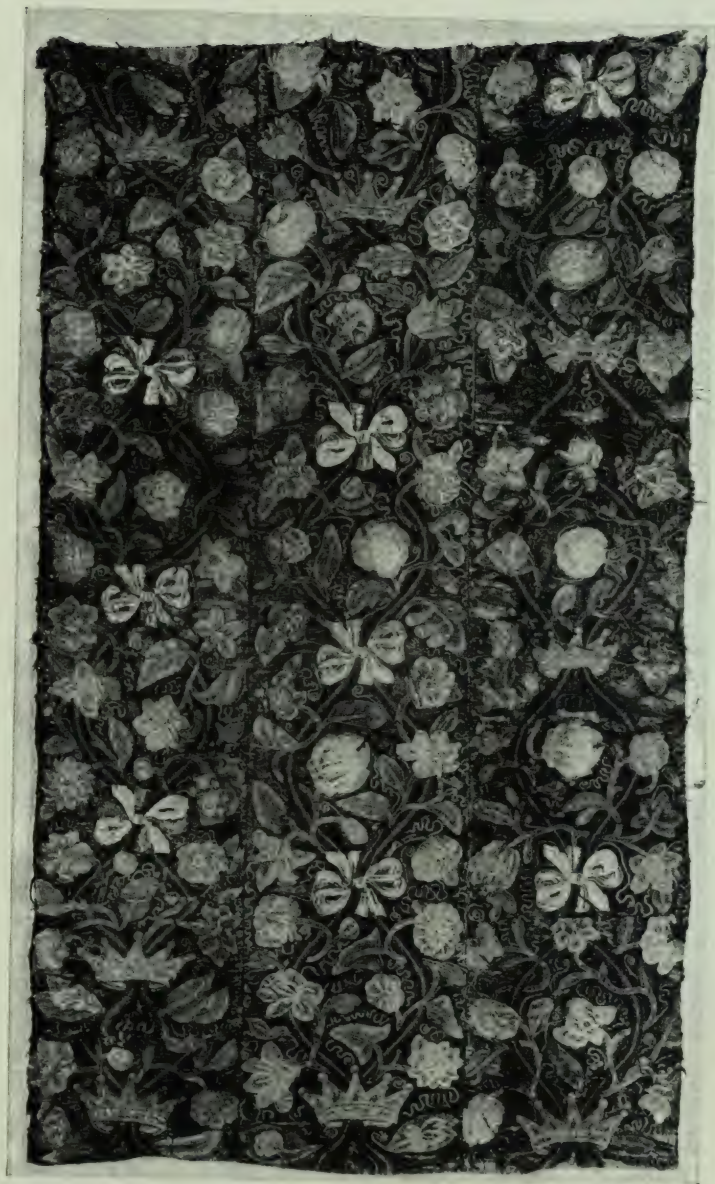
finely decorated with cut work, and a child's hood-shaped cap in pleated cambric of the early nineteenth century; the last three objects are of English origin. Another English waistcoat in woven silk, belonging to the middle of the nineteenth century, was given by Mr. R. L. Brinkley. Miss Marion Wyse gave a spencer in lavender silk with applied decoration of the reign of George IV. (1820-30), and Sir William Lawrence added to his gifts a petticoat of glazed woollen fabric known as *calimanco*. A *pèlerine*, covered with birds' feathers, was received from Miss Finlaison, English work of about the middle of the nineteenth century; and portion of a pair of Italian embroidered braces of the first half of the same century, from Mrs. Antrobus. Mr. Talbot Hughes added to his many contributions in

previous years by the gift of a rare and finely preserved pair of lady's shoes of the period of Charles II. (1660-85). They have uppers of drab-coloured leather, with applied parallel stripes in narrow red silk braid (FIG. 30 on p. 49). From the same donor were received twelve portions of English shoes, purses, and other articles in leather work, of sixteenth-century date. They form a welcome addition to the specimens already in the Museum, from excavations in London. A variety of shoes, slippers, and sandals were also given by Mr. Andrew Peters. They were all made in the nineteenth century, and include examples from Turkey, China, Japan, Algeria, and Canada, in morocco, velvet, satin, straw, and fibre. Mr. Sydney Vacher was once again in the list of donors to the Department. He gave a woman's linen head-dress with long lappets, embroidered with red silk; it is possibly Dalmatian work of the seventeenth century.

Mr. Vacher also gave a silver needle of the eighteenth century, and two interesting sets of baby-clothes, dating from the late seventeenth and eighteenth centuries. These sets are of linen, with gauffered and embroidered patterns, trimmed with bobbin lace. Three hood-shaped cambric caps and three bodices for children, chiefly decorated with cut-and-drawn work and white cotton embroidery of the early nineteenth century, were given by Mrs. H. J. Wilson; and an infant's shirt of plain cambric, made about 1853, was the gift of Mrs. Scott. An important English doll, standing 27 inches high, was received from Miss Ethel Dixon (FIG. 31 on p. 51). It is dressed to represent a lady of about 1770-80, and was made at that time. The head is delicately modelled in wax, and the dress consists of a pink satin bodice trimmed with bobbin lace and covered with cream-coloured silk crêpe, and a full skirt of embroidered satin. Such dolls were made and sent from place to place in the eighteenth century as guides to fashionable costume of the period. From the same donor came a curious work-bag in the form of a doll; the skirt forms the bag. The style of costume is English of the second quarter of the nineteenth century.

The articles of Oriental costume presented consist of a Japanese child's outer tunic (*Saruko*) of silk brocade, belonging to the early nineteenth century, which bears inside the badge of one of the noble





HANGING of ribbed silk and woollen fabric, embroidered. Probably English; late seventeenth century. *See* p. 51

PRESENTED BY FRANK GREEN, ESQ





(*daimiō*) families, given by Dr. W. L. Hildburgh; a panel of embroidered blue satin worked for an apron, sent to the donor, Miss Layard, from China in 1848; a satin collar for a Chinese official, embroidered with dragons and Buddhist emblems, probably of eighteenth-century date, given by Mr. P. G. Trendell; a skull-cap of blue velvet, with applied silk braid, sent from Algiers between 1875-80, given by Mr. F. F. Crews; a tunic of brocaded silk gauze, probably made up in Egypt from Indian (Benares) brocade of the nineteenth century, given by Mr. E. MacRury; and a length of striped silk, called *luntayā* (hundred spool), woven during the same century, and worn in Burma both by men and women—the last gift was received from Mr. T. B. Clarke-Thornhill.

The collection of Ecclesiastical Vestments received two useful additions—a silk damask chasuble with an embroidered pattern, Spanish or Italian work of the early eighteenth century, given by Mr. Stephen Gaselee, C.B.E.; and a brocade manipule of late seventeenth-century date, made up in Spain, given by Mr. Francis C. Eeles.

Mr. Frank Green was the donor of several embroideries. The most important was a hanging of ribbed silk and woollen fabric, with an effective floral design in three vertical panels, carried out in applied silk embroidery, partly in cross-stitch (*gros point*) (PLATE 18). It is probably English work of the late seventeenth



FIG. 31 (*see p. 50*).

century. His other gifts were an English carpet embroidered with coloured wools on canvas of the first half of the eighteenth century ; an early eighteenth-century cover in red velvet, worked with metal threads and silk, possibly of Spanish origin ; and an embroidered linen panel, probably Albanian work of the nineteenth century. Mr. T. C. Grove gave a cushion cover embroidered with flowers in wools and silks on canvas ; it was worked by the Hon. Mrs. Cloughton, wife of the first Bishop of St. Albans, about the middle of the nineteenth century. From Dr. W. L. Hildburgh was received a useful collection of 39 Spanish samplers, obtained by him from the districts about Burgos and Toledo. They belong to the eighteenth and nineteenth centuries, and some bear dates—chiefly between 1830-60. They have floral, figure, and geometrical patterns in embroidery and drawn work ; and they form an instructive series representing the samplers worked in Northern and Central Spain, which were not previously represented in the Museum. Two other samplers were presented during the year : an English one of the year 1770, embroidered in silks on canvas, by " Ann Hunt," great-aunt of the late William Holman Hunt, by whose sister, Mrs. Wyman, it was given ; and, from Mr. T. Frederic Wilson, an uncommon French specimen of the early nineteenth century, worked on cotton in wools, with an altar, initials, and various devices.

Mr. Sydney Vacher gave two pieces of French silk brocade of the Louis XV. period, and a small panel of seventeenth-century Persian brocade of remarkably fine quality, with a floral pattern. Mr. Louis C. G. Clarke gave a silk brocade panel of the period of Louis XVI., together with a portion of a pilaster hanging of the early nineteenth century obtained in Italy ; and Mr. E. MacRury, a panel of Italian silk weaving of the second half of the seventeenth century. From Mr. Lionel Harris were received two panels of silk brocade woven with a pattern of feathers ; they came from Spain, but the probability is that they are French weaving of about the middle of the eighteenth century.

Three linen damasks were welcome additions to the important collection already in the Museum. Captain A. M. Hughes gave a napkin woven with representations of the Annunciation ; it was brought from Holland, and it is Dutch weaving of the early



eighteenth century—a class of work not largely represented in the collection. He also gave an English table-cloth of homespun linen in close chequer pattern, dating from the middle of the same century. A specimen of special liturgical interest is an altar cloth, also in white linen damask, of the first half of the nineteenth century, woven in the middle with the Sacred Trigram, I.H.S. It was used until recently for the altar of the side-chapel of the Parish Church of St. George in the East, London, and was presented by the Rector and Churchwardens of that church. From Mr. B. J. Martin was received

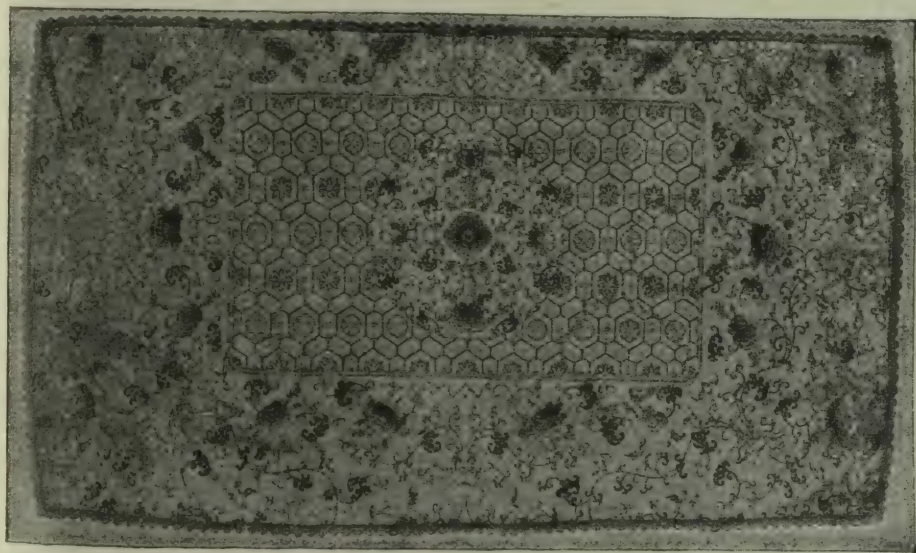


FIG. 32.

a specimen panel of woollen tapestry on warps of Egyptian cotton, woven by himself about 1907 to show the method of shading drapery.

Through the generosity of the Dowager Viscountess Wolseley, a number of fine Chinese silk brocades and embroideries of the eighteenth or nineteenth centuries were added to the Oriental collection. They had been removed in 1860 from the Summer Palace at Peking, and they consist of cushion-covers, pendants for hangings, and a cover of yellow satin embroidered with silks and gold thread. The last (FIG. 32), which was made for Imperial use, has flowers in the middle compartment on a ground of hexagon diaper with

rosettes. Mr. Talbot Hughes gave a Chinese silk panel, painted in body-colour with flowers, butterflies and rococo ornament, belonging to the first half of the eighteenth century. Five pieces of Tapa cloth

(two of considerable length) made during the nineteenth century in the Fiji Islands from the inner bark of the paper mulberry tree, and decorated with block-printing and hand-painting in geometrical diapers, were given by Dr. W. L. Hildburgh.

The most important gift to the lace collection was a long panel of "laci" or darned netting, received from Lady Wyndham Murray for addition to the bequest of her brother-in-law, the late Captain H. B. Murray (FIG. 33). It represents the Crucifixion, and it bears the date 1583; the diaper design of the background corresponds with German work, as shown in pattern books of the period. Another interesting and rare piece was an Italian linen chalice-cover or pall, of the seventeenth century, with the Sacred Trigram in the centre, given by Mrs. Broadwood. It has a pattern in white embroidery, cut-and-



FIG. 33.

drawn work, and needlepoint fillings.

A representative series of specimens of English bobbin lace, made at the coast village of Beer, East Devon, in the third quarter of the nineteenth century, was presented by Lady Palmer. It comprises a cap-crown and pair of lappets, and three borders, all of floral patterns in guipure. The lappets were worn by the donor's



father, the late Alderman Nottage, when Lord Mayor of London in 1884-5. Mr. Samuel Chick gave a deep border of Buckinghamshire bobbin lace dating from the middle of the nineteenth century; and Mrs. Matthews a pair of eighteenth-century cuffs in needlepoint lace stitches (*hollie work*), edged with Midland Counties lace, as well as a D'oyley of close cotton knitting—English work about 1850. From Mr. Sydney Vacher were received two bands of early lacis, of German or English origin (their geometric designs are similar to those in German pattern books of the latter part of the sixteenth century); a specimen of lacis of floral pattern probably produced in Sardinia in the seventeenth century; a lappet and nine borders of French silk blonde lace made at Caen or Bayeux about the middle of the nineteenth century; and six parchments or “downs” from the English Midland Counties, of the first half of the same century, pricked with lace patterns for use on the pillow. Dr. W. L. Hildburgh gave 26 lace bobbins and a finial ornament for a winder in turned bone; they were all obtained near Toledo, Spain, and date from the second half of the nineteenth century. An important example of machine-made lace made in the first half of the nineteenth century is part of the deep scalloped flounce of an alb representing the Virgin surrounded by stars and rays and standing on the globe. It was the gift of the Very Rev. Canon Francis J. Hall, and was said to have been used by the founder of the Mission Church of St. Charles Borromeo, Hull, between the years 1779 and 1829.

Part of a set of English horse-trappings of the early eighteenth century were given by Mrs. Blenkinsopp Coulson. They consist of a saddle-cloth and pair of holsters of crimson velvet trimmed with silver braid and fringe, another saddle-cloth of crimson woollen cloth embroidered with silver thread, a saddle-cover or bag for saddlery of pale-blue silk damask, and a crupper cloth of buff woollen cloth with a border of silver lace. These were used by an ancestress, Jane Blenkinsopp, in 1727, on returning from her marriage with William Coulson, Esq., of Jesmond Manor House, Northumberland. A single holster of green woollen cloth, with a heraldic crest in applied woollen embroidery, English work of the late seventeenth century, was received from Mr. Talbot Hughes.

The following smaller accessories of English nineteenth-century costume were also received as gifts during the year : From Mr. Alfred Jones, a necklace made up of 40 strings of small round glass beads threaded together to make a pattern of roses and stripes ; from Miss M. M. Tattersall, a pair of black velvet cuffs embroidered with glass and metal beads ; from Mrs. Sheaf, a large umbrella with cane ribs covered with black alpaca, formerly belonging to an old resident in the village of Stebbing, Essex ; and from Miss Emily Shanks, a neck-chain of plaited black-and-white horse-hair. Mrs. C. E. Barrett-Lennard gave a pair of silver knee-buckles for breeches, of late eighteenth-century date. Sixteen cambric handkerchiefs, embroidered in the corners with initials and floral ornament in Manila hemp (*abaca*), were presented by Mr. Richard Sharpe, Fellow of the British Esperanto Association. They were worked for him in 1872 at Puerto de Santa Maria, Andalucia, Spain. Two Chinese fans (made in the late eighteenth century, under European influence) of ivory filigree, carved in slight relief with birds, flowers, and figures, were received from Miss Wren ; and Mr. Victor Ames gave a set of four Chinese side-combs of tortoise-shell, finely carved in open-work, belonging to the first half of the nineteenth century.

A collection of articles used in making silk and bead-work purses, chiefly in netting, crochet work and knitting, were given by the Rev. F. Meyrick-Jones. They are probably of English origin, and date from the late eighteenth century. A life-size model of a sleeping infant, elaborately dressed, was the gift of the late Lady Alwyne Compton. The head, arms, and legs are of modelled wax, and the clothes include a bodice and long frock of finely embroidered cambric, a hood-shaped outer cap and mittens of North Italian bobbin lace, and an inner cap and cap-piece trimmed with Flemish lace. The coat of arms worked upon the frock suggests a Northern Spanish origin. A custom is said to have been prevalent in the Peninsula of thus commemorating the last member of a noble family. The model dates from the late seventeenth or early eighteenth century.

## (2) BEQUESTS

THE late Mr. C. A. Beavan bequeathed a coat of purple terry velvet, and a waistcoat of white ribbed silk, both elaborately embroidered

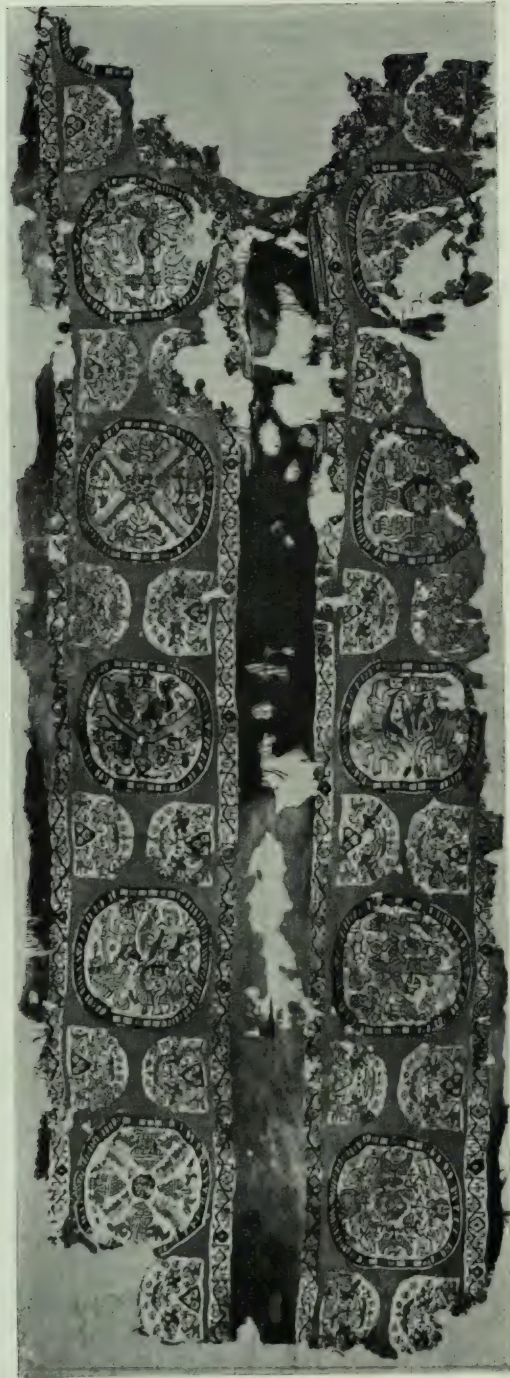




LINEN HANGING embroidered in coloured wools. From Egypt;  
late Græco-Roman period; probably fifth century.

*See p. 57*

BRYAN BEQUEST



FRONT OF A TUNIC, tapestry-woven in coloured wools and linen thread on woollen warps. Coptic ; about sixth century.

BRYAN BEQUEST



with floss silks in bright colours. They are said to have belonged to Sir William Hamilton, British Ambassador at the Court of Naples, and they were probably made in Southern Italy about 1770-90. The late Miss Caroline E. Chretien bequeathed a hanging made up of panels from a brocade dress of bold floral pattern. It is a good example of Spitalfields silk weaving of the early eighteenth century.

Two specimens of lace were also acquired by bequest: from the late Mrs. W. R. Mitford a border of needlepoint lace of Point d'Alençon or Burano work, obtained in Venice and dating from about the middle of the nineteenth century; and from the late Miss Elizabeth M. Todd a deep border of Irish crochet work of the first half of the same century.

The two objects acquired under the terms of the bequest of the late Francis Reubell Bryan came from burying-grounds in Egypt. One was a large linen hanging (5 ft. 2 in. by 3 ft. 6 in.) embroidered in coloured wools with four rows of small trees with lines of detached roses between them; at the top is a graceful border of vine-stems issuing from vases and baskets (PLATE 19). It belongs to the late Græco-Roman period, and it is believed to have been excavated in the winter of 1898-9, from the same locality near Damietta, Lower Egypt, as the hanging with tapestry-woven pilasters given by Messrs. Restall, Brown and Clennell (see page 46). This remarkable hanging claims a place among the most important embroideries which have come down to us from Western antiquity.

The other was the front of a Coptic tunic, tapestry-woven in coloured wools and linen thread on woollen warps, of about the sixth century (PLATE 20). Two broad vertical bands in red run down the front, each covered with five large roundels and smaller intervening half-roundels in pairs which contain various figure designs and fruit and floral ornament. The designs show a modification of earlier motives, and the bright polychromatic effect, combined with the deterioration in the outlines, is characteristic of Coptic work produced when the Græco-Roman tradition was dying out. The tunic is a valuable example of this period.

## VIII. DEPARTMENT OF WOODWORK

THE grant for the purchase of Museum objects being still suspended on account of the war, acquisitions in this Department during 1917 were confined to gifts, bequests and loans.

### (1) GIFTS

HER MAJESTY QUEEN MARY was graciously pleased to present two small models of rooms, one having lacquer furniture and the other pierced ivory furniture. Her Majesty also presented an interesting model of a room designed in the style of William and Mary.

H.R.H. THE PRINCESS LOUISE presented a Venetian eighteenth-century dressing-glass of green and gold lacquer.

The principal gift in 1917 was that of the furniture of David Garrick's bedroom (irrespective of the bedstead which was presented in 1916) removed from his villa at Hampton. This important collection of furniture, interesting both from the historic and decorative standpoint, was acquired through the generosity of Mr. H. E. Trevor, with the co-operation of some admirers of David Garrick. The furniture consists of the following pieces: Three wardrobes, a corner cupboard, five chairs, a circular mirror, a washhand stand, and towel-horse. One of the wardrobes has hinged doors inset with mirrors, and is painted in green and yellow with vases and pateras in the style of Robert Adam (PLATE 21). The two other wardrobes and the corner cupboard (PLATE 21) are decorated with Chinese designs in green and yellow; the chairs, imitating bamboo, are also of Chinese character. The mirror is made in the style of Dresden china. This furniture in conjunction with the bedstead forms a scheme of decoration of unusual completeness. There is a well-authenticated tradition that the bedroom had a brilliant





CORNER CUPBOARD AND WARDROBE from David Garrick's Villa at Hampton. English; about 1770.





Chinese wall-paper, and the effect, against this background, of the green and yellow painted furniture must have been most striking. In harmony with the Oriental treatment of the wall-paper and the designs on the furniture, the cotton hangings both of the bed and of the windows were of Indian origin. They were painted by hand with designs of the Tree of Life. We know from certain letters of David Garrick in the possession of Mr. H. E. Trevor, that

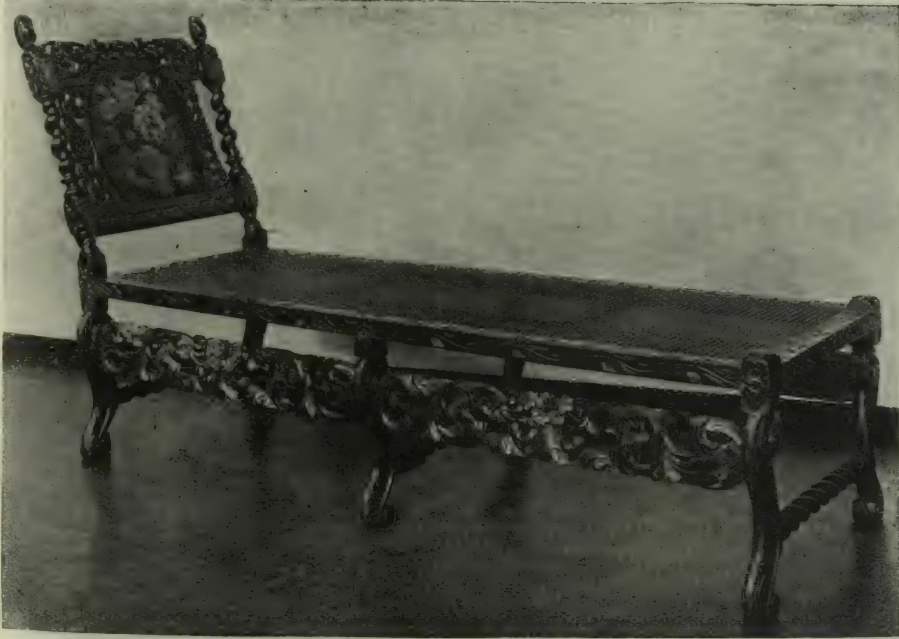


FIG. 34 (*see p. 60.*)

these hangings were given to the actor by some merchants of Calcutta. Garrick writes as follows :

“ I have taken great pains to oblige the gentlemen at Calcutta by sending them plays, scenes, and rather better, in return, they have sent me Madeira, and poor Rachel the unfortunate chintzes. \* \* \* She had prepared paper, chairs, etc., for this favourite token of East Indian gratitude.” (June 2nd, 1775.)

Owing to Customs House difficulties, these chintzes were detained

in London, and Garrick's letter is a request for assistance in getting them cleared.

After Garrick's death, his widow continued to occupy the villa until she died in 1822. The two successive tenants of the house seem



FIG. 35.

to have preserved several of the rooms (of which the bedroom was certainly one) in their original state. This, no doubt, was largely due to respect for the actor's memory. At the auction in 1864, the furniture now in the Museum came again into the possession of members of the Garrick family, and was finally inherited by Mr. H. E. Trevor, who is directly descended from David Garrick's brother George.

Another important gift was that of a valuable carved English day-bed of the time of Charles II., given by Sir Douglas Owen: it is supposed to have been originally in Hedingham Castle (FIG. 34 on p. 59). A State carriage, with hammercloth, dating from the early nineteenth century and bearing the arms of Fitz-Maurice and Hamilton, for the third Marquess, was given by the Marquess of Lansdowne, K.G. An interesting English child's chair of the late eighteenth century was given by Mr. Louis Duveen (FIG. 35). Mr. S. Algernon Bloxham presented a French sixteenth-century bed-front of oak, an important example of work of this date.



Other gifts include the following : A Japanese lacquer cabinet and lacquer writing-box, from the late Mr. W. L. Spiers, on behalf of the executors of the late Mr. R. Phené Spiers ; a French arm-chair of the sixteenth century from Mr. Edward Hudson ; a Turkish comb from Miss M. M. Norton ; a lacquered box of the eighteenth century, from Spa, Belgium, from the Rev. F. Meyrick Jones ; an English



FIG. 36 (see p. 63.)

satinwood frame from Mr. Arthur Myers Smith ; a Portuguese bedstead from Lady Wolseley, in memory of Lord Wolseley ; an Egyptian pectoral tablet and fragment of Saracenic carving from Mr. Harold Wallis ; a seventeenth-century Flemish *prie-dieu* of inlaid oak, a Chinese box of red lacquer, and an English tooled leather knife-case, from Mr. Frank Green ; a walnut chair of the time of Charles II. from Mrs. Hills, and formerly the property of her father,

the late Mr. Thomas Brawn, of Teeton Grange, Northamptonshire; several small English wooden vessels from Mr. Talbot Hughes, Mr. A. L. Radford, and Mr. Thomas Sutton; an English trunk of about 1790 covered with hide, from Mr. J. J. Sprigge; a beam from

Westminster Hall showing the ravages of the wood-worm, given by H.M. Office of Works; and a nineteenth-century leather panel, probably the work of M. Georges de Récy, from Sir Charles Allom. Two pieces of English furniture of the seventeenth century, a carved oak arm-chair and an oak sideboard, were presented by the National Art-Collections Fund from the bequest of Mr. W. W. Simpson.

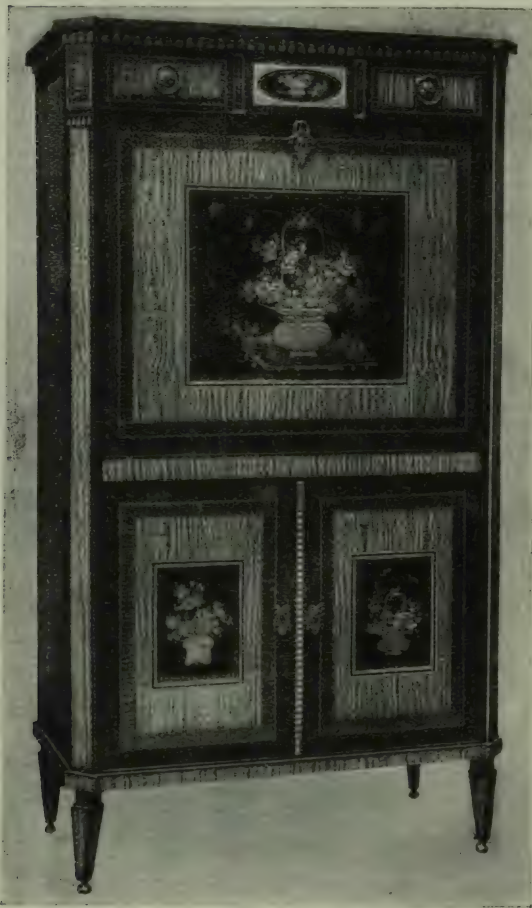


FIG. 37 (see p. 64).

## (2) BEQUESTS

AN object of historical interest, the so-called "penner" or pen-case of King Henry VI. which had been on loan at the Museum for upwards of forty years, was bequeathed by Lady Zouche. The title of "Henry VI.'s pen-case" had been attached to the object by a long-sustained tradition. It

was illustrated as such as far back as 1843 in Shaw's "Dresses and Decorations of the Middle Ages," which gives its supposed history from the time of Henry VI. onwards. But it was not until it became subject to closer investigation as the property of the Museum that its date and probable ownership became apparent.



The case, which was probably intended for instruments rather than pens, is of embossed leather stamped in gold with Tudor roses, each surmounted by a princely coronet. It is a known fact that gold tooling was not applied to leather work until the early part of the sixteenth century, and was introduced into England about 1530-40. Furthermore, the badge of a Tudor rose and coronet does not appear to have been employed by any member of

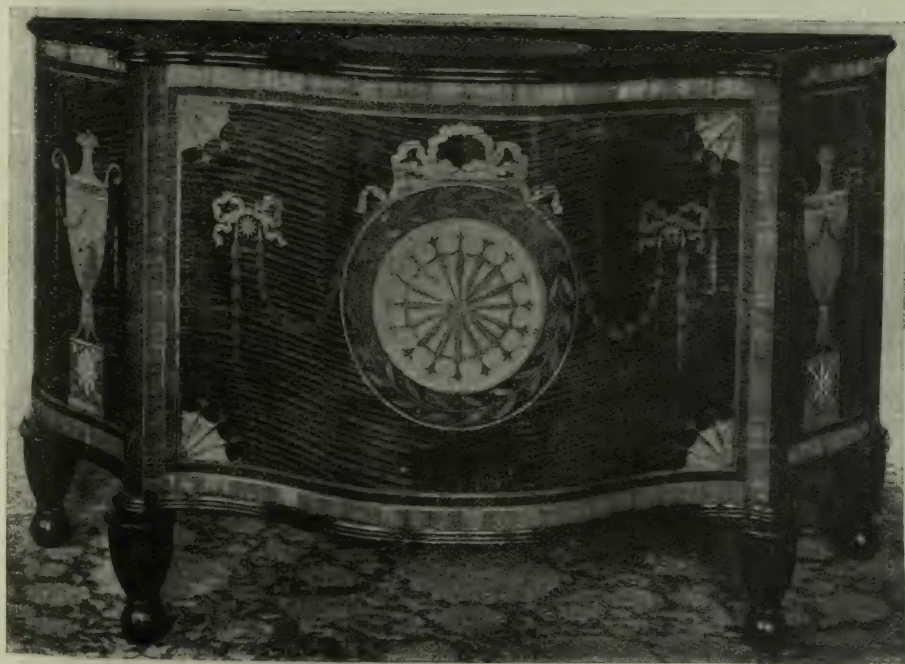


FIG. 38 (*see p. 64*).

the Royal House of England until its use by Henry Prince of Wales, son of James I. It would seem, therefore, that the object could have belonged to none other than Prince Henry himself.

The collections bequeathed to the Museum by Mr. Henry L. Florence included 36 specimens of furniture, mainly of the eighteenth century. Among the most important are three pieces of inlaid satinwood, a cabinet, a pair of card-tables and a painted Pembroke table; a number of pieces of mahogany including a breakfast table (Fig. 36 on p. 61) and a card-table of Chippendale design, a

side-table in the Adam style, and a side-board, book-case, roll-top secretaire, and dining and library tables dating from the last years of the eighteenth century. Amongst other objects are five carved and gilt mirrors, two of them English of about 1760, three examples of eighteenth century Dutch furniture—an upright secretaire of satinwood decorated with Japanese lacquer panels (Fig. 37 on p. 62), a carved wardrobe (PLATE 22) and roll-top mahogany desk; and a set of five gilt chairs and a settee covered with early nineteenth-century Gobelins tapestry.

An inlaid commode of the late eighteenth century, an important example of English furniture of a type previously unrepresented in the Museum, was bequeathed by Mr. Thomas Henry Loveless. It is decorated with marquetry of harewood, purplewood, mahogany, and sycamore, has a serpentine front, and is fitted with a cupboard and drawers enclosed by doors (Fig. 38 on p. 63). A Japanese stand of red lacquer was bequeathed by Mrs. Grace Scott Anderson in memory of her husband, John Anderson, M.D., F.R.S.

Three musical instruments were bequeathed by Mr. Henry Saint George: an eighteenth-century lute made by Harley, London; a French eighteenth-century monochord, and a keyed or "Royal Kent" bugle of about 1820, so called in honour of the Duke of Kent, Commander-in-Chief of the British Army. Dr. Lea Southgate bequeathed an early eighteenth-century clavichord by an English maker, Peter Hicks.





MAHOGANY WARDROBE. Dutch ; late eighteenth century.

HENRY L. FLORENCE BEQUEST







FIG. 39 (*see p. 91*).

## IX. INDIAN SECTION.

OF the seventy-six accessions to this Department in 1918, the most notable are the gifts received from Mr. Rudyard Kipling, Mr. F. J. McLaughlin, and Mrs. E. T. Masters; whilst the collection bequeathed by Mrs. Grace Scott Anderson supplies many useful additions to the various classes of works of art constituting the India Collections. The outstanding feature of the year, however, was the Special Exhibition of Mogul Paintings of the period 1605-1658, and of specimens of Persian Calligraphy formerly in the Imperial Collection at Delhi. We owe our most grateful thanks to Lady Wantage for the loan of this remarkable series, which is reviewed on pages 88-91 below.

### (1) GIFTS

TWO excellent works, respectively from Northern and Southern India, were contributed to the sub-section of Sculpture by Mrs. E. T. Masters and Mr. F. J. McLaughlin, M.I.C.E. The first is a characteristic relief-panel from Bodh-Gayā, Bengal, carved in the local granulite (a grey stone) with the subject of Gautama Sakya-muni preaching his first sermon in the famous Deer Park (*Mrig-dāya*) at Benares (FIG. 40 on p. 66). He is represented as the large central figure, clad as a Bodhisattva, with hands held before his breast

in the correct pose, or *mudra*, called "Turning the Wheel of the Law," *Dharmachakra*, seated on a lotus-throne (*padmāsana*), overshadowed by the Bodhi-tree<sup>1</sup> just visible under a highly decorated archway (*torana*). Standing, right and left, with hands raised in reverential pose (*ramahkara*), are "the perfect pair," his chief disciples, Mogal-

lāna and Sāriputta. This panel, which probably dates from the sixth century A.D., was found in the débris round the ancient Mahābodi Temple. The second gift, a small temple-image of Siva's particular vehicle, is pleasingly chiselled out of a coarse variety of grey granite. This figure of Nandi the Bull, so typically Dravidian in style, was discovered at Mysore, and is attributed to the thirteenth century. Also from Mysore, but of nineteenth-century workmanship, is the gift made by Mr. T. D. Ralli to the collection of Sculpture in Wood, an elaborately finished



FIG. 40 (*see p. 65*).

representation of the popular demi-god Krishna, as a child in the arms of his foster-mother, Yashoda.

The sub-section of Paintings and Calligraphy received from Mr. Rudyard Kipling a remarkably interesting scrap-book, containing 233 modern paintings, outline drawings, prints, and calligraphic

<sup>1</sup>The Sacred Fig (*Ficus religiosa*).



pictures (*tugras*)<sup>1</sup> of the kind sold in the bazaars and fairs of Upper India and Bengal, and mainly mythological or historical in subject. It was formed by his father, the late John Lockwood Kipling, C.I.E., during his directorship of the Mayo School of Art and the Government Museum ("Kipling's Wonder-house"), at Lahore, 1875 to 1892. The excellent "horse" *tugra*, here illustrated (FIG. 41), is



FIG. 41.

reproduced from one of the original calligraphic drawings, in India ink on paper, pasted in this scrap-book. To quote Mr. J. L. Kipling's apt description, the Persian letters (or names), of which it is

<sup>1</sup> *Tugras* are usually *Nastaliq* monogrammic designs, or ornamental writings (words, names texts, etc.), shaped in representation of animal, bird, flower, and other forms. They are still used by devout Muhammadans as decoration for the walls of houses, since their religion forbids the use of pictures. The *tugra* is stated to have been introduced into India by 'Amir Punja Kash, an eminent calligrapher of Delhi.

formed, have been "woven into the outline of an animal"; its component parts yield the names of the twelve Shīa Imāms of the race of 'Alī, the son-in-law of the prophet.<sup>1</sup>

To the collection of Printed Fabrics Dr. A. K. Coomaraswamy gave a fragment of cotton chintz printed at Manchester, during the eighteenth century, for the Eastern market. Its four-colour design is so very Indo-Persian in feeling that it appears, at first sight, to have been printed in Masulipatam, Madras Presidency.

We are again indebted to Mr. A. Peters for contributing to the collection of Footcoverings a nineteenth-century leather shoe (*shivolī*), of the type worn by Brahmins in the Poona district, Bombay Presidency, and also a modern clog (*karāūn*) of inlaid shisham-wood from Hoshiarpur, Punjab.

## (2) BEQUEST

THE small but notable collection of Indian objects bequeathed by the late Mrs. Grace Scott Anderson, in memory of her husband, John Anderson, M.D., F.R.S., Director of the Calcutta Museum from 1862-1886, contains some well-selected specimens of sculpture, painting, metal-work, and pottery. The sculptures consist of a fine Græco-Buddhist third-century work of the Gandhāra school—a seated figure of Gautama Buddha, carved in talcose schist; and two Bengal eleventh-century reliefs, in duplicate, each a seated figure of Trimūrti (the Hindu triad as one: consisting of the gods Brahmā, Siva, and Vishnu), carved in yellowish sandstone. Its paintings—eighteenth and nineteenth century works—are chiefly mythological and secular subjects by Rajput and other artists. One of these, entitled "The Laughing Musicians," is illustrated here (FIG. 42 on p. 69) as an instance—truly exceptional in Indian painting—of an endeavour to portray humour on paper. This original brush-drawing in pale tempera colours was made at Lahore, Panjab, early in the eighteenth century. The metalwork examples comprise some interesting lamps and sacrificial vessels, in brass and copper,

<sup>1</sup>The twelve Imāms, or leaders of the Muhammadan faith, so named, are: (1) 'Alī; (2) Hasan; (3) Husain; (4) Zain-ul 'Abidīn; (5) Muhammad Bāqir; (6) Jafar Sādiq; (7) Mūsī Kāzīm; (8) 'Alī Mūsī Raza; (9) Muhammad Tāqī; (10) 'Alī Nāqī; (11) Hasan Askari; and (12) Mahdi.



from Northern and Western India, and several early nineteenth-century productions from Southern India. Amongst the latter, chief attention is centred in two Madras Presidency objects: a large mask of Siva as Gangā-Dhara (Upholder of the Ganges), cast in brass, made at Vizagapatam; and a brass water-vessel (*chembu*), upon which the ten incarnations (*avatars*) of Vishnu appear in flat incrustation of silver and copper, made at Tirupati. The various specimens of pottery include representative pieces from Bombay, Jaipur, Delhi, Peshawar, Gayā, and the Sundarbans tract, manufactured between the years 1880 and 1886.



FIG. 42 (*see p. 68*).

## LOANS

**H**IS MAJESTY KING GEORGE was graciously pleased to deposit on loan to the Library two typographical relics found among the material that had been used for padding an old blind-stamped leather bookcover, acquired for the Windsor Castle library. Both are exhibited in the technical section of the Book Production Gallery.

One is a corrected proof-sheet for an edition of St. Thomas Aquinas' "Summa contra Gentiles."<sup>1</sup> It consists of the right-hand half of a page ( $11\frac{1}{5}$  by  $3\frac{2}{5}$  ins.), printed in double column of 65 lines to the column, in a Latin gothic type of about the first quarter of the sixteenth century (FIG. 43 on p. 71). Entered in ink in the margin are a number of corrections which show the substantial identity of the method then obtaining for the indication of typographical errors on proof with that now followed, as well as the similarity of the conventional signs used for the purpose, then as now.

The other relic lent by His Majesty is an early specimen of the device employed by printers in rubricating (*i.e.*, the separate printing of initials or portions of text in red), for the purpose of protecting all parts of the page, except the spaces reserved for letters in that colour. In this process the initials and words to be rubricated having been set slightly raised in the blanks which had been reserved for them in the type pages or "forme" when previously printing in black, a thick sheet of paper, cut so as to mask all but the spaces in question, is imposed, when printing in red, between it and the already printed text. The sheet lent by His Majesty is

<sup>1</sup> The Rev. P. P. Mackay, O.P., of the Dominican College, Rome, has kindly identified the text as the 146th Chapter of Book III. of the *Summa*. A copy of the exact edition for which the proof served has not yet been traced, but other material found in the padding indicates that the cover was made probably in France about 1531. The peculiar stamps used in its ornamentation are not represented in the large Museum collection of rubbings of bindings made by the late W. H. J. Weale.



made of two thicknesses of paper, and measures  $11\frac{1}{10}$  by  $16\frac{1}{2}$  ins. The red type-impressions upon the paper and the spaces cut in it correspond to the laying down of a half-sheet of octavo size.

HER MAJESTY QUEEN MARY was graciously pleased to lend to the Department of Textiles a Chinese tasselled silk pendant of the early nineteenth century, which had been removed from the Pavilion at Brighton. It is made up of three small satin panels embroidered in coloured silks with a crane, bats, a pine tree, and a variety of plants and flowers. There are carved projections to the panels of wood and mother-of-pearl, and the pendant is linked up with interlaced knots in yellow silk.<sup>1</sup>

HER ROYAL HIGHNESS PRINCESS MARY was graciously pleased to lend to the Department of Architecture and Sculpture a model of a room at Trinity College, Cambridge, and a model of an English drawing-room.

### *Architecture and Sculpture*

ON the occasion of the death of Auguste Rodin, a small special exhibition of his works was arranged, the important collection given by him in 1914<sup>2</sup> being supplemented

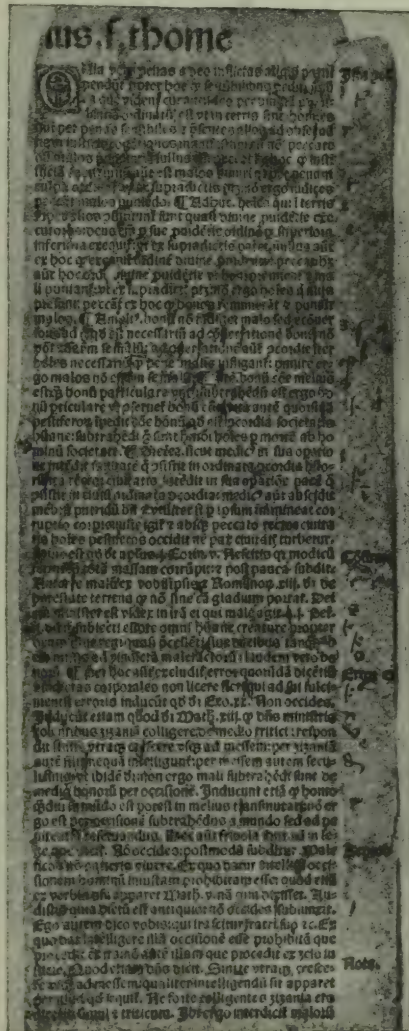


FIG. 43 (see p. 70).

<sup>1</sup> A smaller silk tassel with metal mounts was lent previously by Her Majesty; it is referred to in the Review for 1916 (p. 76). It is a European reproduction of Chinese work, and it came also from the Pavilion, Brighton.

<sup>2</sup> See the Review of Acquisitions for that year (p. 2).

by examples lent by private owners. The works range from the artist's earliest masterpiece, "The Man with the Broken Nose," of 1864, of which an example was lent by Mr. John Tweed, to the two recent portraits in marble and bronze (1906) of herself lent by Mrs. Charles Hunter.



FIG. 44.

Other portraits are the bronze busts of Alphonse Legros (1883), lent by Mrs. Knowles, Gustave Geoffroy (about 1905), lent by Sir John Lavery, and Lord Howard de Walden (1906), lent by Lord Howard de Walden. A reduced copy, in plaster covered with a deposit of bronze, of the world-famous figure "Le Penseur" was lent by Sir Theodore Cook, who also lent a plaster relief portrait of Rodin by Mr. John Tweed. Lord Howard de Walden lent the marble group, "Les Bénédiction" (FIG. 44), which the artist designed for the summit of his

"Tower of Labour," a work which was never fully carried out. Sir John Lavery lent a bronze group, "The Secret," also known as "A Girl Confessing to a Shade." Among the smaller pieces in bronze were the charming group "Brother and Sister," also lent by Sir John Lavery, a "Satyr and a Nymph," lent by Mrs. Knowles, "The Dream," lent by Miss Tweed,



and the early figure of a lion, "Garde bien," lent by Mrs. James Horsfall.

Mr. Harold Wallis lent a number of objects from the collection of the late Henry Wallis. Among those of Egyptian workmanship may be mentioned a portrait-head of a scribe and one of a young man, both cut in hard black basalt, and dating probably from the period of the Saïtic revival; two heads of Zeus Serapis, one in basalt and the other in alabaster, of the Græco-Egyptian period; and two small pieces carved in soft limestone with remains of the original colouring, representing two men wrestling, and a lady playing a harp. To the Coptic period belong a bone carved, or rather engraved, with a lady holding a flower and dressed in a voluminous cloak with a chequered border, and a small circular bone box in which the pattern has been cut away from a ground previously stained purple. There is also a small steatite dish carved with figures of Isis and Harpocrates similar to the two dishes which Mr. Wallis presented to the Museum (FIG. 1 on p. 2), and a collection of inlaid panels for doors, Saracenic work of the fourteenth century.

Mr. Robert E. Brandt lent a bronze statuette of Venus which is probably of Venetian workmanship, and dates from the second half of the sixteenth century. Major R. G. Gayer-Anderson lent a number of objects of Near-Eastern art. To the collections already lent by him Mr. J. G. Joicey added a wax medallion portrait.

### *Ceramics*

WITH a view to commemorating the work as a potter of the late Mr. William De Morgan (whose death on January 15, 1917, deprived the country of one of its foremost ceramic artists) a special exhibition was arranged of modern pottery in general, and particularly of De Morgan ware. Specimens from the permanent collections of the Museum were largely supplemented by loans from private possession, with the result that both of the types of ornament employed by Mr. De Morgan were well represented, the painting in a colour-scheme of blue, green and violet tones, in which, under the acknowledged influence of the Damascus potters, the artist evolved a great

variety of beautiful and quite original designs; and the metallic lustre decoration in ruby-red and brass-yellow first developed by Maestro Giorgio of Gubbio. A valuable sequel to the exhibition, which drew public attention to the artistic achievements of a craftsman known during his lifetime to a somewhat limited circle of admirers, was the presentation to the Museum by Mr. De Morgan's widow of the whole of the cartoons drawn by him for execution in pottery and tilework (see above, p. 32). Specimens of De Morgan ware were lent for the exhibition by Miss Alice Balfour, the Rt. Hon. Arthur J. Balfour, O.M., M.P., Mr. R. P. Bedford, Mr. Reginald Blunt, Mrs. M. Ridley Corbet, Lady De Vesci, Mr. Ernest L. Franklin, Mr. and Mrs. W. M. Graham-Harrison, Mrs. Henry Holiday, Mr. Walter Howarth, Mr. Maurice Hulbert, Mrs. Herbert Lousada, Mrs. Horatio Lucas, Mr. J. W. Mackail, Miss May Morris, Mr. Arthur Mure, Mr. C. Maresco Pearce, Miss L. Preece, Mrs. Herbert Rendel, Mr. Halsey Ricardo, Miss Ethel Spiller, Mrs. R. Spencer Stanhope, Lord Swaythling, Mr. Vernon Wethered, and Mr. Sidney Wise. Specimens of the stoneware of the Brothers Martin were lent by Mr. S. K. Greenslade and Dr. Urban Pritchard, and other modern wares, English and Continental, by Sir Guy Sebright, Bart., Mr. C. Harcourt Smith, Mr. Robert F. Martin, and Mr. Bernard Rackham.

A loan of great importance was received from Mr. Harold Wallis, covering a wide range of objects, from the collection of his father, the late Henry Wallis.<sup>1</sup> These are so numerous that it is only possible to name briefly the principal types included. The earliest in date are three white Attic *lekythi* and other Greek vases, a few pieces of Egyptian blue-glazed ware of the Roman period, and a series of ancient Roman glass vessels, all selected for their beauty of form and colour. Amongst a large variety of Near Eastern pottery of the Middle Ages are conspicuous a vase from Rakka on the Euphrates with inscriptions and palmettes in black under a turquoise-blue glaze, and a hexagonal vase probably made at Damascus, with floral designs in blue and white in which is apparent the influence of early Ming Chinese porcelain. A lobed bowl of Sultanabad type, painted with a hare amidst foliage, and numerous

<sup>1</sup> Compare p. 12 and Plate 4, above.



lustred star-tiles chosen for their unusual motives of decoration and the splendour of their drawing, are examples of the finest period of Persian pottery. Later Turkish and Syrian wares are also represented.

A selection of Italian maiolica includes a remarkable early Gubbio dish with a bearded head within borders of ruby and golden-lustred foliage, and a roundel made for mural decoration, with a painting of the Virgin and Child—the infant Christ holding a bird in his hand. This latter may be assigned to a Tuscan painter of the end of the fifteenth century. These, like many of the Near Eastern specimens, had previously been exhibited at the Museum by their late owner, who discussed most of them in his various writings on ceramic history.

The Wallis loan comprises, lastly, a few pieces of early Chinese pottery of great interest, such as a plain ivory-white bowl of the T'ang dynasty, and a saucer of Lung-ch'üan celadon porcelain with blue-green glaze. Two finely preserved globular jars of the early greyish-glazed celadon ware of Sawankalok in Siam should also be mentioned.

Another large loan was that of the late Duke of Northumberland, consisting of Chinese and European porcelain of the eighteenth century. In the former category two covered jars with landscapes in reserved panels are exceptionally fine examples of the "powder-blue" class of the reign of K'ang Hsi. English porcelain is represented amongst other pieces by a large Chelsea vase of the most sumptuous period, of fully developed rococo style, with painting of exotic birds on a rich claret-red ground, and a pair of elegant vases of Chelsea-Derby porcelain, with figure-subjects after Angelica Kauffmann by Askew, and landscapes by Boreman, in *grisaille* panels reserved on a dark blue ground striped with gold. Several statuettes of German porcelain and fine pieces of Sèvres are also included.

Mr. J. G. Joicey purchased during the year and added to his loan a quantity of fine Continental porcelain—in particular, figures from the principal German factories. The most important is a large Frankenthal group of musicians, from the collection of Mr. J. J. Mason.

A specimen of the rare stoneware made by Johann Friedrich Böttger at Dresden, in the course of the experiments which led to the foundation of the Meissen porcelain factory, was received as a loan from Mr. Algernon Bathurst. This is a small tray of chocolate-brown body, remarkable for its unusual painted decoration in coloured enamels.

An equestrian statuette of Frederick the Great of Prussia, with a hussar at his side, in Meissen biscuit porcelain, was lent by Baron Dimsdale. The group is believed to have been presented by Frederick himself to the first Baron Dimsdale. It is adapted from a bronze statuette by Emanuel Bardou, based in turn on the figure in a battle-piece painted in 1772 by Chodowiecki. The model for the group was made in 1778, the figures by Acier, the horse by Schoenheit.

Sir Charles Marling, K.C.M.G., added to his loan of Persian pottery a goblet on a high foot, with side pierced in a design of foliated scrolls afterwards filled in with the transparent glaze. Dating from the twelfth century, or perhaps earlier, it is a beautiful example of ware which may probably be identified with that described by the Persian traveller, Nassiri Khosrau, who wrote in the eleventh century of translucent pottery which he saw at Cairo.

Other loans of early Persian pottery were those of Mr. Harvey Hadden and Mr. H. G. Bois. The former contributed six specimens received direct from the excavations at Khar, near Tehran, which have already been mentioned in connection with Mr. Lowenstein's gift. The types of ware resemble those commonly found at the ancient capital, Rhages, and are doubtless of the same origin. The two principal classes, with decoration in copper-coloured lustre, and with painting in opaque enamels on a white ground, are both represented in Mr. Hadden's loan by fine specimens conspicuous for their good state of preservation. A lustred dish with a frieze of horsemen, a drug-vase with seated figures in medallions, and a large bowl with two spouts and two lion-formed handles, enamelled with arabesques, are specially worthy of notice.

Mr. Bois lent seven pieces purchased at an exhibition held in the galleries of the Fine Art Society. Amongst them is a beautiful



bowl from Rhages, moulded and slip-modelled with delicate reliefs of rosettes and caryatid columns, and covered with a dark blue glaze; another fine piece from the same site is an octagonal turquoise-glazed cup with alternate reliefs of confronted horsemen and sphinxes. Specimens of tile-work and pottery from Persia were also lent by Major R. G. Gayer-Anderson.

Two vases lent by Mr. Edward Hart are important documents in the history of Chinese porcelain, as they bear inscriptions which enable them to be exactly dated. These inscriptions record that the vases were brought to a shrine at a tomb in the village of Wan Shan in the year 1547 by a lady named K'ang I, as a thank-offering for the birth of a son. The vases are of a dense and heavy paste, burnt to brown where the surface is not covered by the glaze, which is of a bluish-grey celadon tone. The inscriptions, as well as a simple decoration of horizontal stems of flowers, are engraved in the paste before the application of the glaze.

The list of loans received during 1917 is completed by a set of "firing-glasses" from Bristol, engraved with masonic and other emblems, lent by Mrs. A. E. Holt-White, two English delft dishes from the Rev. E. A. Downman, and mediæval pottery from excavations at the north end of London Bridge, deposited by the London County Council.

### *Library.*

THE Duke of Buccleuch lent three important sets of grangerised works, or works extended to many times their size by the addition of an indefinite number of illustrations, plates, views, etc., more or less cognate to the subject: (i) the third or 1779 edition of "A Biographical History of England," by the Rev. J. Granger, the first edition of which, published in 1769-74, was specially designed for the purpose of illustration upon the system which came in consequence to be termed "grangerising"; (ii) Noble's continuation of Granger's history (first edition, 1806); and (iii) Pennant's "Some Account of London" (fourth edition, 1805). The eight octavo, or quarto, volumes in which the works named were issued, have been increased in the present case to 54 folio volumes.

*Metalwork*

MANY important and valuable pieces of silversmiths' work were lent during the year. The earliest is a silver-gilt tankard and cover with the London hall-mark for 1607, lent by the Vicar and Churchwardens of St. Benet's, Tottenham, a magnificent piece of James I. work, of a type unfortunately unrepresented in the Museum collection. It is much to be desired that the fine examples of plate belonging to churches, which are not required for actual use, should be deposited in the Museum rather than lie hidden away, and perhaps almost forgotten, in banks or elsewhere.

Mr. C. D. Rotch lent a large group of silver, chiefly of English work, dating mainly from the first forty years of the eighteenth century, illustrating the fine plain forms of that period. Among the more important are a two-handled cup and cover of 1705; a tankard of Edinburgh make of 1704; a pierced cake-basket of 1746; a set of three casters of 1711; and an unusually beautiful chocolate-pot with cut-card decoration of 1704. Mr. G. C. Bower added to his group of George II. silver a coffee-pot of 1735; a set of four salt-cellars of 1730; and a cream-jug of 1738—all of high quality. Mr. Louis Clarke added to his group of silver a Vienna coffee-pot of 1741 and a small parcel-gilt cup of modern Greek workmanship. Mr. Harvey Clarke lent two English silver tankards of 1677 and 1683; a cream-jug by Paul Lamerie of 1742; and five pieces of Irish silver of the eighteenth century. Sir Francis Newdigate Newdegate deposited on loan a collection of English silver spoons together with a group of work of the eighteenth century, including a magnificent centre-piece by Paul Lamerie. He also lent two gold rings of historic interest: one said to have been presented by Charles I. on his removal from Carisbrooke Castle, to his chaplain, Ralph Brideoake, afterwards Bishop of Chichester; the other presented to the same person by the Earl of Derby, whom he attended on the scaffold, 1651. Lord Kenyon lent an interesting silver chalice, probably Irish work of about 1600; and Mrs. Festing, a silver chalice and paten-cover bearing the London hall-mark for 1778.

A large and important collection of 171 pieces of Sheffield plate was received on loan from the Dowager Viscountess Wolseley.



This group, which has been placed in proximity to the Museum collection, enables the student to follow clearly the history of this attractive art, the various phases and styles now being worthily represented.

The Rev. Canon Mansel-Pleydell lent a Russian ikon of gilt brass enriched with enamel.

Mr. Victor Ames lent a tea and coffee service in copper repoussé and partly gilt, dating from about the middle of the eighteenth century, useful for comparison with the work in silver of the period.

Among the additions made by Mr. J. G. Joicey to his already extensive loan, the foremost mention must be given to a group of armour from the Breadalbane Collection, including the back-plate of a cuirass, three gauntlets, and a pauldron, Italian work of the sixteenth century of the highest class. He also added to his collection of jewellery and watches.

Sir Charles Marling, K.C.M.G., lent three steel plaques pierced with inscriptions, Persian work of the sixteenth century.

Mr. Harold Wallis's loans included a Limoges enamelled crucifix of the early years of the thirteenth century, and a group of ancient Egyptian and classical small bronzes.

The Dean and Chapter of Lincoln Cathedral lent a circular lead cistern, English work, probably of the seventeenth century, decorated in relief with bands of floral ornament; and Miss Postlethwaite a cast-iron stove in Adam style of an unusually graceful design.

His Majesty's Office of Works lent a finial ornament in iron from a gate or screen at Hampton Court Palace, probably from the hand of Jean Tijou.

### *Paintings*

SIR Harry F. Wilson, K.C.M.G., lent a series of seventeen drawings for the special exhibition held during the year of drawings chiefly by Dr. Thomas Monro (1759-1833), the well-known patron and friend of many of the young artists of the English water-colour school in his day. The Very Rev. W. Foxley Norris, Dean of York, a descendant of Dr. Monro, also lent three drawings for the same purpose, from one of which, a drawing of a mill by Thomas Hearne, Turner is reputed to have worked when he went as a student to

Dr. Monro's house in Adelphi Terrace in 1793. Two drawings by Monro were lent by Mr. J. E. H. Baker, and three by Mr. C. M. W. Turner, from a small collection which was originally in the possession of J. M. W. Turner, R.A.

Seventeen water-colours and pastels from the collection of the late Dr. W. H. H. Jessop, J.P., F.R.C.S., were lent by Mrs. Jessop. They included drawings by T. M. Richardson jun., Tom Collier, J. A. McNeill Whistler, Augustus John, W. Rothenstein, W. Orpen, and Charles Conder.

TWO collections of miniatures were lent during 1917. The first came from Earl Beauchamp, K.G., who was good enough to lend a collection of 372 miniatures by English and foreign artists, in water-colour, oil and enamel, together with 31 snuff-boxes. The second, containing 30 miniatures by English artists of various periods, but principally of the eighteenth century, was lent by a friend of the Museum who wishes to remain anonymous. Both collections were exhibited in Room 84 until July, when they were transferred to Room 128.

In addition to specimens by the well-known English miniaturists of the sixteenth, seventeenth and eighteenth centuries, Earl Beauchamp's collection also contained several interesting works by lesser-known artists, who were scarcely, if at all, represented in the Buccleuch Collection (*see* Review, 1916, p. 82), which was exhibited near by. Thus, the fine miniatures of a Man Unknown, in his twenty-eighth year in 1582 (PLATE 23, No. 1), and of Queen Elizabeth by Nicholas Hilliard, could be compared with two signed works by his son Lawrence, a Man Unknown in his thirty-first year in 1638, and a Man Unknown in his thirty-seventh year in 1636 (PLATE 23, No. 2).

In the first sash of the first of the four cases in which the collection was exhibited were shown miniatures by Nicholas Hilliard, Isaac Oliver, and other artists working in the sixteenth or early seventeenth centuries. Notable works in this case, besides those already mentioned, were a miniature of a Boy Unknown, called the Earl of Essex, by Isaac Oliver, and a miniature of a Man Unknown (PLATE 23, No. 3) in oil on copper, signed and dated 1630,





1. A MAN UNKNOWN, in his twenty-eighth year in 1582. Probably by Nicholas Hilliard.



2. A MAN UNKNOWN, in his thirty-seventh year in 1636. By Lawrence Hilliard; signed.



3. A MAN UNKNOWN, in his twenty-fourth year in 1630. By Alexander Colison; signed.

LENT BY EARL BEAUCHAMP, K.G.





by Alexander Colison. The second sash on this side of Case 1 was devoted almost entirely to works by the two John Hoskins, father and son, and by Samuel Cooper. Prominent among these were: a miniature of a Lady Unknown called Mary Sidney, Countess of Pembroke, by John Hoskins the elder; portraits of Charles I. and Queen Henrietta Maria, by the younger Hoskins; Anne Digby, Countess of Sunderland, by Samuel Cooper, signed and dated 1660; and a small but attractive miniature called Princess Elizabeth, the third daughter of Charles I., who died at Carisbrook in her sixteenth year, which may also be attributed to the same hand. Nicholas Dixon was represented by several specimens. These were exhibited in the third sash of Case 1., and included three signed works—Sir Henry Blount, a Man Unknown called Thomas Osborne, Earl of Danby, and a Man Unknown called John Maitland, Duke of Lauderdale. In this sash were also shown a few works by Thomas Flatman. In the fourth and last sash of this case were miniatures by other artists of the seventeenth century. Among these were: a miniature called the Countess of Warwick, which is signed "P.C.," and may perhaps be ascribed to Paolo Carandini; Richard Sackville, Earl of Dorset, and a Lady somewhat doubtfully identified as Frances Cranfield, Countess of Dorset, both of which are attributed to Matthew Snelling; a Man Unknown called Henry Somerset, Duke of Beaufort, K.G. by Mary Beale,<sup>1</sup> signed and dated 1674; and a Man called King James II., but somewhat resembling Charles Lenox, Duke of Richmond, signed "J.Z.K.," and attributed to John Zackary Kneller, elder brother of Sir Godfrey Kneller. A miniature of Sir Robert Henley is signed "M.W.," and attributed to Joseph Michael Wright, but the attribution is almost certainly erroneous. In this sash were also shown a miniature of General Charles Fleetwood by David Des Granges, signed and dated 1656; and three by Charles Beale, one of which, a Divine Unknown, is a particularly vigorous work.

In the first sash of the second case were several miniatures by Lawrence Cross, Bernard Lens, and Christian Richter. Among

<sup>1</sup> Another miniature, described as the Countess of Stamford, is also attributed to Mary Beale, but is so closely similar in style to the work of Lawrence Cross, especially in regard to the characteristic stippling, that it was exhibited with other works by that artist.

those by the last-named artist may be noted a miniature doubtfully named Henry St. John, Viscount Bolingbroke. In the second sash of this case were shown miniatures by artists who flourished in the middle and closing years of the eighteenth century. John Smart was represented by two fine specimens (both signed and dated 1780), one called John Henderson, the actor; and the other representing Catherine Denn, Countess Beauchamp, who, it may be noted, was principally responsible for the formation of this collection. Other interesting miniatures in this sash were those of Wil-



FIG 45.

liam Lygon, first Earl Beauchamp; his son, General Henry, Earl Beauchamp, and one of his daughters, Felicia Jemima Lygon. The first two of these are by George Engleheart; the third may in all probability be attributed to Andrew Plimer.

The enamels in the collection were exhibited in the third and fourth sashes of this case (2), those by English artists in the former, and those by foreign artists in the latter. Besides numerous enamels by Christian F. Zincke, one of which (FIG. 45), representing the Regent Philip,

Duke of Orleans, signed and dated 1716, is a specially fine example of the art, and a few by Charles Boit, there were also shown interesting works by Nathaniel Hone, R.A., Gervase Spencer, and other artists. Among these is one by Richard Cosway, R.A., representing the celebrated Mrs. Fitzherbert, wife of George IV. Among the enamels by foreign artists were several by, or attributed to, Jean Petitot, and one by Petitot's fellow-worker, Jacques Bordier, representing King Louis XIV., Madame de la Vallière and Madame de Montespan. Jean André Rouquet, who worked for several years in England in the first half of the eighteenth century, was represented by two, and possibly three enamels.

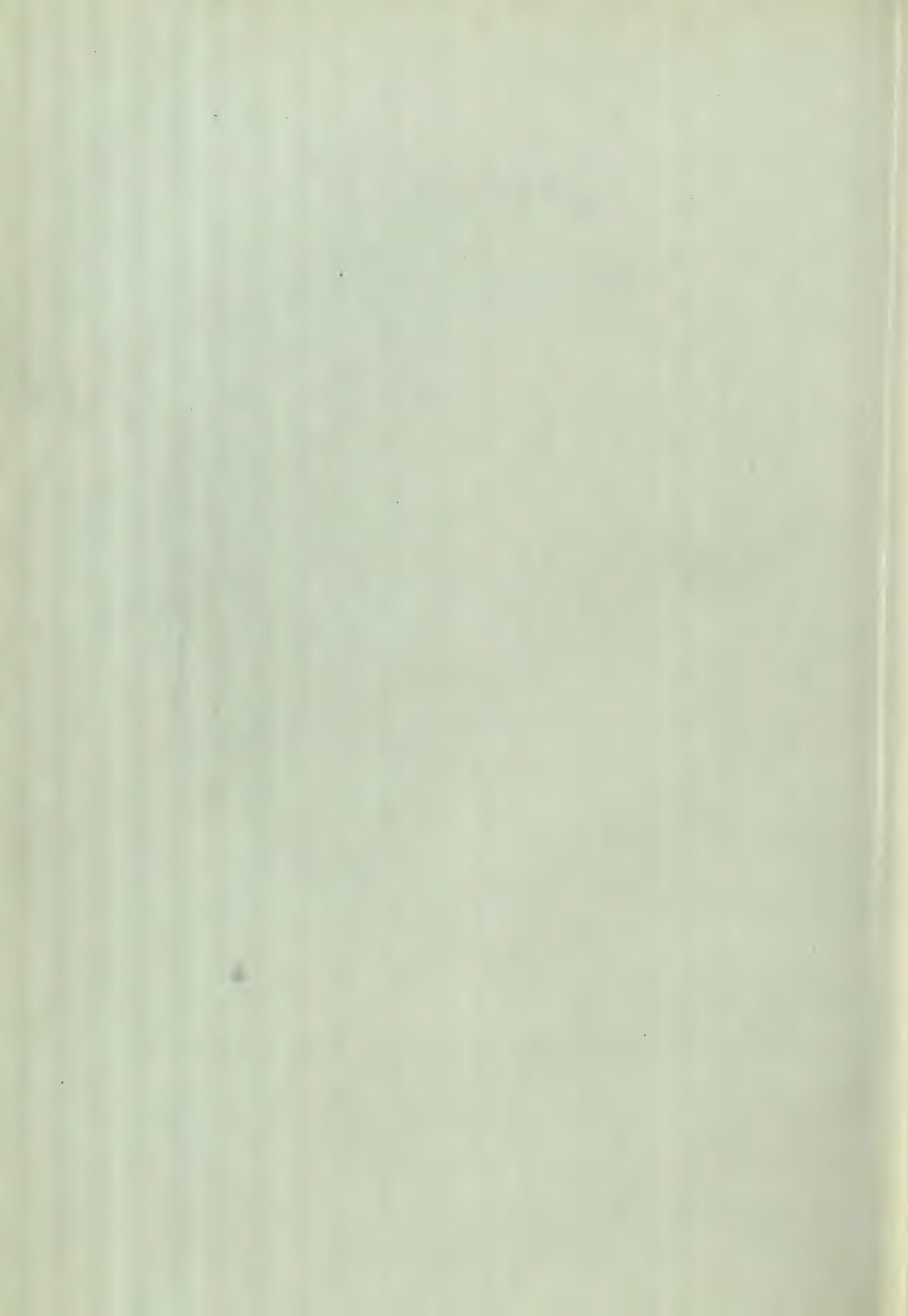
The miniatures by French artists, together with the snuffboxes, were exhibited in the third and fourth cases, and included several interesting works, notably a fine enamel portrait of Francis I. by





THE EMPRESS JOSEPHINE (1763-1814)? By J. B. J. Augustin; signed  
and dated 1816. *See* p. 83

LENT BY EARL BEAUCHAMP, K.G.





the most celebrated of Limoges enamellers, Léonard Limosin (b. 1505). Among those exhibited in the first two sashes of Case 3 may be mentioned three miniatures by Rosalba Carriera, and the following by unknown artists: Charles de la Porte, Duc de la Meilleraie, Marshal of France, and King Louis XIV. Noteworthy miniatures in the third and fourth sashes of this case were: the talented Madame de Genlis, and Madame de Pompadour, both by unknown artists, together with Madame de Montpensier, attributed to P. A. Hall.

The first two sashes of the fourth case contained miniatures by French artists working at the end of the 18th and the beginning of the nineteenth centuries. Among others may be mentioned an important miniature of Catherine Denn, Countess Beauchamp, by J. B. Isabey, signed and dated 1818; a striking portrait of the actress Mlle. Hippolyte Mars by Mansion, signed and dated 1822; and a miniature doubtfully entitled the Empress Josephine by J. B. J. Augustin, signed and dated 1816 (PLATE 24).

Many of the snuff-boxes were of great interest, especially from the point of view of metalwork, but limitations of space make it impossible to notice any but two or three. No. 8 in Case 4 B, dating from the earlier years of the nineteenth century, contained on the inside of the lid a fine miniature by George Engleheart, representing Miss Milbourne, afterwards Mrs. Swinnerton, who sat to the artist in 1792. No. 22, with the Paris marks in use in the later years of the eighteenth century, was set with a fine enamel said to represent Gaston, Duc d'Orléans, by Jean Petitot. The cover of No. 23, also dating from the eighteenth century, was decorated, on the top, with a miniature of Louise Henriette de Bourbon-Conti, Duchesse d'Orléans, the mother of Louis Philippe, Duc d'Orléans (Philippe Egalité), by an unknown artist, and on the sides and bottom with charming landscapes of the Château St. Cloud, by L. N. van Blarenberghe. The view on the bottom of the box is signed "V. Blarenberghe, 1757"; those on the sides are signed "V.B." No. 16, with an enamel by or after Jean Petitot, representing the celebrated Turenne, had the Petrograd marks and dated from the early years of the nineteenth century.

The second loan, although a small one, contained a number of interesting works. No. 10, a miniature doubtfully said to represent

Sir ffoulke Greville, is by an unknown artist of the early years of the seventeenth century, and is enclosed in a frame with a delicately ornamented enamel back, which also dates from the seventeenth century, and may possibly be of English origin. Among the miniatures by artists of the eighteenth century may be noted three fine works by George Engleheart, representing Charles Parker, Esq. (No. 18), his wife, Janet Anstruther (No. 14), and Colonel John Woodford (No. 15).

A few miniatures were received from the Duke of Buccleuch in 1917 as additions to his collection already in the Museum. They included a fine, but unfortunately damaged, portrait of George Villiers, Duke of Buckingham, K.G., attributed to John Hoskins, but more probably by Peter Oliver; and a large miniature of Frances Cranfield, Countess of Dorset, erroneously called Lady Venetia Digby, by Peter Oliver, after Van Dyck. This important work was formerly in the Walpole, Northwick, and Hamilton Palace collections. The Duke of Buccleuch also lent an interesting case of Stuart relics, among which were two rings containing miniatures of Queen Mary of Modena and Prince Charles Edward Stuart, together with a "George," dating from the seventeenth century, which is said to have been worn by King Charles I.

### *Textiles*

SEVERAL other loans were received by the Department of Textiles in addition to that made by Her Majesty Queen Mary and noted on p. 71. H.M. Office of Works lent a piece of gold braid, dating from the thirteenth or fourteenth century, which had been dug up at Old Sarum. It is woven with lions and heraldic shields, apparently part of the ornamentation of a vestment. A Japanese woman's robe (*kimono*) of silk damask, with embroidery in floss silks and gold thread and block-printing in black and red was lent by Mrs. Levy. Upon it is represented a scene on Mount Horai, one of the three mountains in the Fortunate Islands of Paradise, together with various objects symbolising longevity. It dates from the early part of the nineteenth century. Major R. G. Gayer-Anderson lent a collection of articles of Oriental costume of the eighteenth and



nineteenth centuries. They included three long Persian coats in striped silk, and two jackets of silk brocade, a Turkish jacket of embroidered silk, two skull-caps, and some knitted and woven bags, an Egyptian belt made of Moorish silk brocade, an embroidered coverlet, and two embroidered bands from Western Turkestan.

The loan of a woollen rug made in Asia Minor in the sixteenth century, formerly the property of the late Mr. Henry Wallis, was continued by his son Mr. Harold Wallis, who also lent a large coverlet of embroidered blue satin, produced in the Portuguese Indies during the seventeenth century. It is worked in chain stitch with pelicans and other birds, dragons held by mermaids, and various flowers.

The Rev. E. A. Chichester lent an Italian chasuble of the early eighteenth century, in embroidered white silk damask, with orphreys of pink silk worked in silver-gilt and silver thread. It has a pattern of flowers and rococo scroll-work.

From Mr. R. Brooman White was received another gentleman's suit of the second half of the eighteenth century, acquired in Italy. It consists of a dark-green silk coat and a waistcoat of white ribbed silk, both elaborately worked with flowers in brightly coloured silks. Major Arthur Boyse, of Bannow, Co. Wexford, Ireland, added to his interesting collection of Stuart relics a fine pair of red silk damask breeches woven with a close pattern of detached leaves and stars.

Mr. Frank Green lent a large hanging in petit-point embroidery—probably Scottish work of about the year 1700. A blue and white vase filled with flowers occupies the middle, with draped curtains at the sides. In the upper border is a shield of arms of the Napier family. Lady Phillips lent a large collection of European and Oriental embroideries, woven fabrics, costumes, and lace, dating from the sixteenth to the nineteenth centuries. Amongst many important pieces may be mentioned an embroidered satin cope worked by a Chinese craftsman in the seventeenth century; an English embroidered linen jacket of the late seventeenth century; and two large coverlets—one probably Italian, and the other from Turkestan, of seventeenth and eighteenth-century date. Among the best specimens in the lace collection were three deep needlepoint flounces

and a panel of the rare Point de France of the end of the seventeenth century ; several long borders of North Italian bobbin lace ; and a triangular shawl of Brussels appliqué lace. There were also two sampler diagrams illustrating all the best-known embroidery stitches : these were worked by Mrs. Rolleston.

### *Woodwork*

A loan exhibition of furniture from Montagu House, Devonshire House and Grosvenor House was held in the Museum in 1917, and proved an event of considerable importance and success. These famous London houses being required by the Government for war purposes, the most valuable pieces of furniture which they contained were transferred to the Museum and opened as an exhibition in the Loan Court in the early part of the year. Altogether 112 objects were exhibited. The largest collection was that from Montagu House lent by the Duke of Buccleuch. The historic furniture from this house consists for the most part of French examples belonging to the periods of Louis XIV., Louis XV., and Louis XVI. To the first period should be assigned many of the remarkable series of Boule pieces, of which some are worthy to be compared with the most famous in Europe. Of these perhaps the most valuable is the writing-table with clock bearing the arms of Maximilian II., Elector of Bavaria, and illustrated in "*Le Mobilier au xvii<sup>e</sup> et au xviii<sup>e</sup> siècle*," by E. Molinier (PLATE 25). Among examples of later date, a considerable number of types are represented, and a variety of processes shown in their decoration. A small series of elegant specimens inlaid with plaques of Sèvres porcelain include a table (*Bonheur-du-jour*) signed " M. Carlin," and another signed " Joseph." Among other pieces worthy of note are a lady's bureau and various small commodes of the time of Louis XV., decorated with marquetry and ormoulu mounts ; and a settee and four chairs covered with Aubusson tapestry. In addition to the French furniture referred to above, the collection includes a Chinese incised lacquered screen of the early eighteenth century, and a number of lacquered cabinets and chests. Among English pieces,





WRITING-TABLE with clock, bearing the Arms of  
Bavaria. Probably by André Charles Boulle.  
French ; period of Louis XIV.  
From Montagu House.

LENT BY THE DUKE OF BUCCLEUCH, K.T.



1. SIDE-TABLE, carved and gilt; top of black marble inlaid with designs.



2. LIBRARY-TABLE of mahogany, with gilt carvings; leather-covered top.  
1 & 2 by William Kent. English; 1730-1735. From Devonshire House.

LENT BY THE DUKE OF DEVONSHIRE, K.G.



the most valuable are a mahogany writing-table and a wardrobe of the eighteenth century.

The furniture from Devonshire House lent by the Duke of Devonshire was, with the exception of one or two specimens, designed by William Kent, who rebuilt the house in 1734, after its destruction by fire in the previous year. A considerable number of the pieces are said to have been made originally for the Earl of Burlington's villa at Chiswick, which came into the possession of the present Duke of Devonshire's ancestors by the marriage, in 1748, of William, Marquess of Hartington, with Lord Burlington's only surviving daughter and heiress. The specimens exhibited were a mirror, pedestals, chairs, and a number of tables (two are figured on PLATE 26) for the most part carved and gilt with masks and foliage in the characteristic manner of Kent. Two principal factors influenced his style: the work of Inigo Jones and the models which he had studied in Italy. In his furniture the Venetian influence is conspicuous. His types of furniture, few in number and massive in construction, were designed essentially for certain English mansions of Palladian character, and stand aloof from the more popular furniture of the Chippendale style, which was then beginning to develop. The opportunity of studying the work of this well-known architect and decorator afforded by this loan has been greatly appreciated.

The Grosvenor House furniture lent by the Duke of Westminster represents a small collection of considerable variety. The most valuable objects included in this loan are a pair of Boule armoires, the doors of which are decorated with representations of Apollo and Daphne and Apollo and Marsyas (PLATE 27). There are two similar armoires in the Wallace Collection, and a single example at Windsor Castle. Other objects worthy of note are a French writing-table (*Bureau à cylindre*) of the time of Louis XVI. in the style of Riesener; a Spanish leather screen covered with silver-foil lacquered to represent gilding, and painted with the subject of Don Quixote; and an English table of the time of Queen Anne decorated with gilt gesso ornament.

Later in the year, two other collections of furniture were received on loan. These were Mr. Lawrence Currie's valuable

examples of French furniture of the eighteenth century, and Captain C. D. Rotch's collection of English furniture, consisting for the most part of mahogany pieces of the eighteenth century.

### *Indian Section*

THE remarkable succession of loans to the Indian Section throughout the year included a magnificent contribution from Lady Wantage, receipt of which was briefly noted in the Review of Principal Acquisitions, 1916 (p. 92). This important loan comprised, 36 Mogul paintings by Court artists of the reigns of the Emperors Jahāngīr and Shāh Jahān (1605 to 1658), and 30 specimens of calligraphy by eminent Persian and Indian writers from Jahāngīr's own collection.

The Wantage paintings, or portfolio-pictures, consisting of masterpieces by 'Alām, Balchānd, Bishandās,<sup>1</sup> Daulat (the Elder), Farrukh Beg,<sup>1</sup> 'Ināyat, Manōhar, Mansūr,<sup>1</sup> Mīr Hāshim, Ninī, Padarth, Sāhifa Bānū,<sup>2</sup> and Shīvdās, were formerly in the Imperial Collection at Delhi, whence the remaining treasures of art were scattered after the Mutiny (1857). The years 1605 to 1658, during which they were painted, was the period of the highest development of the art in India, when naturalistic drawing, shading, soft colouring, improved landscape backgrounds, and other advanced methods introduced by the Akbar School, finally replaced the stiff drawing and crude colouring of the Persian-influenced Babar School.

The six paintings executed by Ustād Mansūr, between the years 1612 and 1621, one signed "Work of the Slave of the Presence Chamber," are the gems of the collection. With Mansūr originated the seventeenth-century school of bird and animal portraiture, which may well be described as a distinguished product of the second "golden period" in Indian art<sup>3</sup>; and his talent was immortalised by Jahāngīr, who states in his Memoirs, in 1617: "Ustād Mansūr has become such a master in painting that he has the title

<sup>1</sup> This painter had previously served under Akbar the Great (1556-1605).

<sup>2</sup> Probably the only lady artist at the Court of Jahāngīr (1605-1627).

<sup>3</sup> The Buddhist Cave Paintings at Ajantā, mostly fifth and sixth century works (Gupta dynasty), were produced during the first "golden period."





ARMOIRE. Probably by André Charles Boulle.  
French; period of Louis XIV.  
From Grosvenor House.  
*See p. 87*

LENT BY THE DUKE OF WESTMINSTER.



HIMALAYAN CHEER PHEASANT. By Mansūr ; early  
seventeenth century.

LENT BY LADY WANTAGE



Wonder of the Age (*Nadīr-ul-'Asr*), and in the art of drawing is unique in his generation." One of these, his "Himalayan Cheer Pheasant," depicted here (PLATE 28), hands down to posterity a wonderful likeness of Jahāngīr's: "Bird from the snow-mountains—brought to me (in 1621), by Bāsoī, a Zamindar of Talwāra"; whilst his portrait of Wazīr Khwājā Kalān Beg affords evidence of his superb qualities as a miniature-painter.

The better of the two portraits by Balchānd, "An Amīr of the Court of Jahāngīr," painted in 1614, has been selected for illustration here (PLATE 29). The noble is represented in the characteristic Rajput costume of the period, and also, as an innovation, is wearing pearl ear-rings—a fashion introduced by the Emperor that year (1614), and duly recorded in his Memoirs in the passage: "My loyal friends (and subjects), some who were in the distant borders, diligently and eagerly bored holes in their ears, and adorned the beauty of sincerity with pearls and rubies."

Next Farrukh Beg, who, before 1600, was noticed by Abul Fazl in his chapter on painting in the *Aīn-i-Akbarī* as "having attained fame"; and later, by Jahāngīr, as "the painter who is unrivalled in the age." Be that as it may, the finely finished "Humāyūn and Mirzā Kāmrān hunting near Kābul," of the Wantage Collection, which dates from the reign of Jahāngīr (1605-1627), falls far short of his earlier efforts in that of Akbar (1556-1605), several of which are exhibited in Room 4 of this Department. The painting by Bishandās, dated 1615, "Amar Singh of Udaipur with his two Sons," endorses the praise Jahāngīr bestowed upon him, in 1619, when sending him on a special mission to Persia to paint portraits, describing him as "unequalled in his age for taking likenesses." Mention must also be made of the following works and their painters: "A Black Buck from the Imperial Park," by Manōhar; "A Mārkhūr (Himalayan Wild Goat)," by 'Inayāt, painted by order of the Emperor in 1607; "Portrait of 'Inayāt Khān," by Daulat the Elder, in 1615; two pictures, each entitled "A Scene in Humāyūn's Accession-Darbar," by 'Alām; and "Shāh Tahmāsp in solitary Meditation," so pathetically rendered by that splendid lady artist, Sāhifa Bānū. Naturally, the contemporary portraits of the two Emperors, contained in the Wantage Collection,

are all of particular interest—apart from their rarity ; but the best one, unfortunately unsigned, but painted by a Court Artist about 1630, is that of Shāh Jahān seated on a jewelled gold-throne.

European influence, secular as well as religious, can be detected in several of the works ; whilst the carefully copied " Martyrdom of Saint Cecelia,"<sup>1</sup> by Ninī, still further confirms the statement that Indian artists of the seventeenth century found it profitable to copy Christian paintings and prints, preferably those of Italian origin.

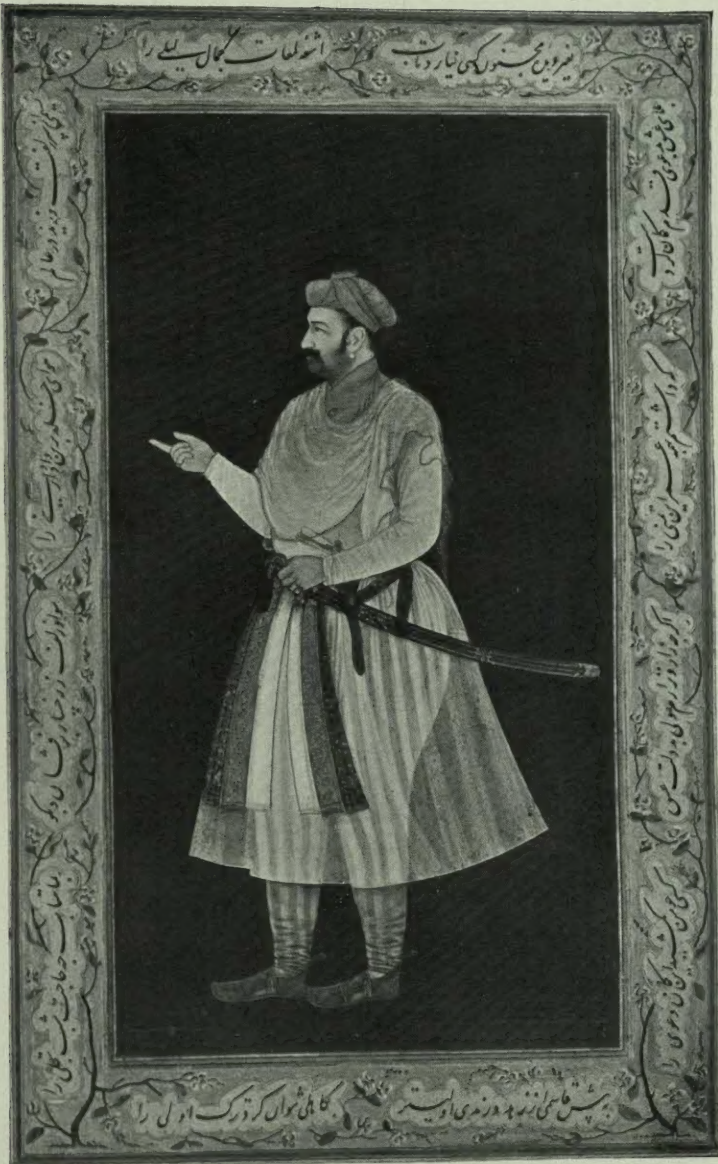
The 30 panels of calligraphy (all of the *Nastalīq* order, composed entirely of curved lines)<sup>2</sup> in the Wantage Collection, were formerly in the Imperial Library at Delhi, which in the reign of Shāh Jahān included, besides numerous masterpieces of early date, many works by eminent calligraphers—Persian, Turanian and Mogul—whose names are recorded in the *Ain-i-Akbarī*.

Among the earliest signed works is one fine example (No. 14a) of the writing of the famous Sultan 'Alī of Meshed (d. 1504), together with 17 characteristic efforts in " fair penmanship " by his pupil, the " illustrious " Mīr 'Alī of Herāt (d. 1518). To Akbar's reign belongs one magnificent work (No. 26a), signed by Muhammad Husain of Kashmir (d. 1611), the artist who, " in the shadow of the throne of His Majesty, has become a master of calligraphy," and received from his patron the exalted title of *Zarrīn-qalam* (Gold Pen). The reigns of Jahāngīr and Shāh Jahān, in turn, are represented by examples signed : 'Abdurrahmān, Hidāyat-ullah, and Mīr Hajī Hasnī al-Husainī. Overshadowing these in importance is the work (No. 9a) signed by 'Abdurrashīd (d. 1672), writing-instructor to that ill-fated Mogul prince, Dārā Shikōh. It is possible, however, that some of the unsigned specimens of calligraphy seen in the panels and borders of this series may also date between 1605 and 1658, the period of 'Abdurrahīm, entitled *Ambarīn-qalam* (Ambergris

<sup>1</sup> The original painting was probably destroyed about 1628, when the two Jesuit Churches at Agra and Lahore were demolished by order of Shāh Jahān.

<sup>2</sup> Calligraphy, the art of decorative writing, was highly esteemed in the East from ancient times, and in the best days of the Mogul Empire actually ranked before painting, sculpture, and architecture. This extraordinary appreciation of a minor art was undoubtedly engendered by the Muhammadan Law, which prohibited the representation of living things in art. " The artistic spirit craved for satisfaction, and found it in calligraphy."

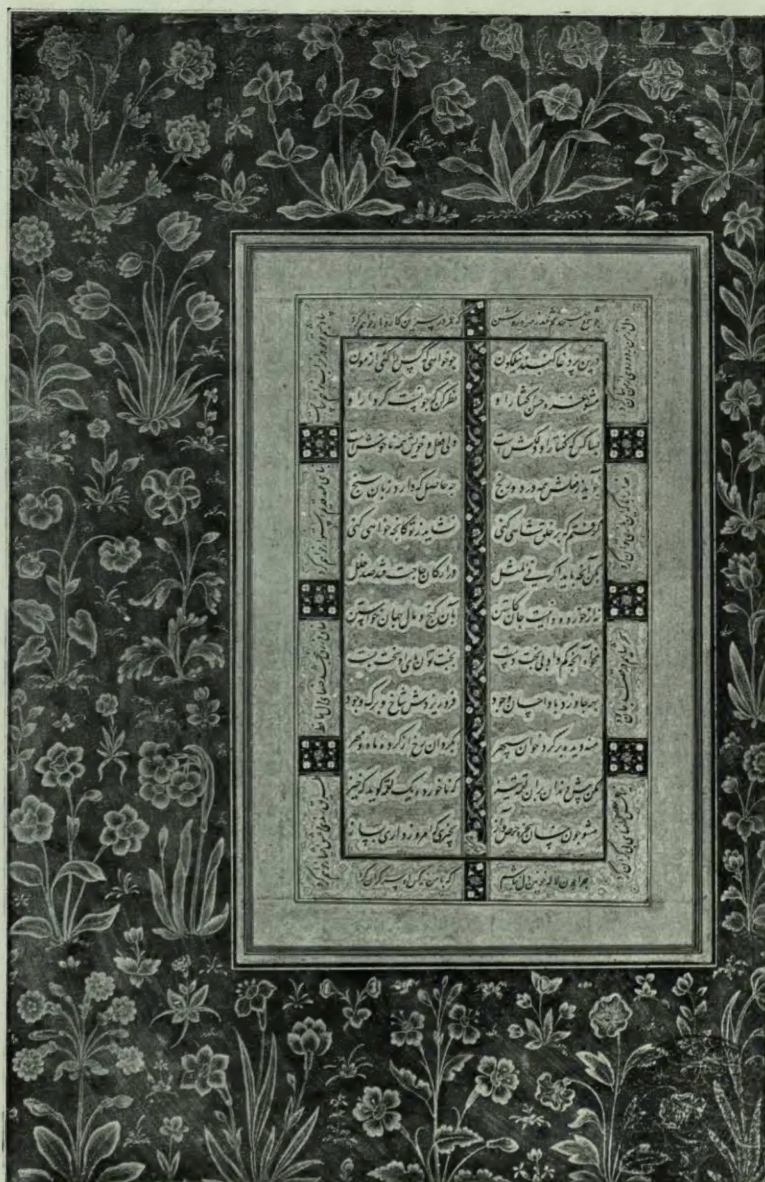




AN AMĪR OF THE COURT OF JAHĀNGĪR. By Balchānd ;  
about 1614. See p. 89

LENT BY LADY WANTAGE





PANEL OF CALLIGRAPHY, from the Emperor Jahāngīr's Collection. By Mīr 'Alī of Herāt (d. 1518).

LENT BY LADY WANTAGE



Pen) : Mir 'Abdulla Tirmizī, entitled *Mushkīn-qalam* (Musk Pen) ; and Amanat Khān (d. 1650), a celebrated *nastalīq* expert, who, in 1637, wrote many of the inscriptions on the Tāj Mahāl at Agra.

The superbly mounted specimen reproduced here (PLATE 30), shows the wonderful penmanship of the already mentioned Mīr 'Alī of Herāt. It is a page from Sadi's thirteenth-century poem, the *Bostān* (Flower-Garden), with lines commencing :—

Under this imposing azure dome  
When thou desirest to test a person  
Be not deceived with the beauty of his words,  
Rather judge according to actions.

The Imperial Seal Mark (an impression from a steel die), seen on eighteen of the illuminated mounts, is probably the work of Jahāngīr's favourite engraver, Maulānā 'Alī Ahmad of Delhi, (d. 1609), who, in Akbar's reign, was described by Abul Fazl as "surpassing the ancient engravers" ; and later, was referred to by Jahāngīr, in his Memoirs, as "the seal engraver who in his craft is one of the first of the age."

The painted and illuminated mounts, or borders, of the paintings and panels of calligraphy were executed by a special class of salaried craftsmen then including "ornamental artists, gilders, line-drawers and pagers." Their designs, characteristically Mogul in composition, included a variety of delightful flowering-plant motives such as those depicted in the head-piece (portion of a border) on page 65.<sup>1</sup>

Mrs. A. M. Stodart lent several excellent Buddhist bronzes, eleventh or twelfth century works, dug up recently near Conjeveram (the ancient Kañchi) in the Chengalpat district, Madras Presidency, and believed to have been buried there about the fourteenth century. Of these, the best are : an altar-ornament (reliquary) of yellowish alloy cast in the form of a tope (*stupa*), surmounted by a seven-tier "umbrella" finial ; and a seated figure of Gautama

<sup>1</sup> Flowering-plant motives of this type were used in the *pietra dura* decoration of the Tāj Mahāl at Agra, about 1640.



Buddha, with incrustated ornamentation in silver and copper, in style suggesting Northern workmanship of the Mahayāna cult. Mr. R. Grant Brown lent three eighteenth-century gate-panels of teak from a ruined Buddhist monastery near Mingin, Chindwin district, Upper Burma, each carved with the figure of a celestial-guardian. Also an earlier teak panel carved with the representation of Udāyana, as a boy, on his faithful elephant Bhaddavatika (See "*Jātaka Story*," No. 409). Mrs. T. Holbein Hendley lent, amongst other items, a collection of 162 Mogul and Rajput paintings and drawings, chiefly historical portraits; also 126 coloured photographs of Indian subjects, painted by Jaipur students. Lady M. D. Scott-Moncrieff lent 46 historical portraits, mostly Mogul work of the Delhi School, and dating from the eighteenth and nineteenth centuries.

Mr. Cowper F. W. Rochfort lent, with other objects, a throne-chair of carved and turned sandal-wood made for Būdi Basa Vappa, Nagar Khavind (*alias* Sādar Malla), pretender to the throne of Bednur (Nagar), and leader of the revolution at Mysore in 1830. This chair came into the possession of the lender's grandfather, Lieut. Cowper Roche ort, when leading the Mysore troops at the capture of Bednur, March 26, 1831. Mr. G. R. Oliver lent a beautiful seventeenth-century Mogul chess-board, with pieces, of carved and painted ivory, silver-mounted, evidently of Royal Delhi manufacture. Miss A. van I. Hunter lent a fine ceremonial floor-spread of cotton fabric, magnificently embroidered in coloured silks, made for Akbar Khān, ruler of Kabul and Kandahar, and taken from his apartments in the Fort of Ghaznī, when captured by the British in June 1839.